"Success in Vaudeville," by Edgar Allan Woolf

THE NEW YORK DRAMATIC MIRROR

OCTOBER 8, 1913 PRICE TEN CENTS

MARY FULLER

Functions of Dramatic Criticism

White, N. Y.

JOHN W. DEAN AND FANNIE WARD IN "MADAM PRESIDENT"

White, N. Y.

SOTHERN AND MARLOWE IN "HAMLET"

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GRACE GEORGE

Playing in "Half an Hour," at the Lyceum

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PERCIVAL KNIGHT, CARROLL McCOMAS, VENITA FITZHUGH AND DONALD BRIAN IN "THE MARRIAGE MARKET"

White, N. Y.

THE CAST AND DRAMATIST OF "SEVEN KEYS TO BALDPATE"

White, N. Y.

ALICE DOVEY IN "THE MERRY MARTYR"

BEFORE THE FOOTLIGHTS

THE NEW YORK
DRAMATIC MIRROR

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A SUCCESSFUL NEW MANAGER

The Same Being Joseph P. Bickerton, Jr., Who Produced "Adele," and Before That Discovered the Rainey Hunt Pictures

"THE only doubt I had about Adele was whether New York would care for such a sweet and clean little operetta this season. I have always believed that there are enough nice people in the city to fill a theater for a nice play, but that didn't put me to sleep those nights before the opening, for I was in deep."

It was Joseph P. Bickerton, Jr., speaking, the young manager whose first production on Broadway proved to be one of the season's two big winners. You might say that it was all luck if you had not met Mr. Bickerton, but a talk with that keen gentleman impresses you that he has not only a very clear head, but also a very accurate knowledge of the theatrical business. The afternoon I called on him he had been rehearsing The Love Leash. Since then I have learned that he was largely instrumental in staging Adele, one of the neatest productions in recent years, but at the time I expressed surprise.

He replied: "I don't pretend to be a great stage director. I don't pretend anything. But I have my own ideas about how a play should be put on, and I want to see those ideas executed. Last Spring I was ill when The Love Leash was rehearsed, and I did not see it until the performance in Atlantic City. Then I held it off until this Fall, so that I could take personal charge. This means a sacrifice from my legal business, but I am going to see that the play is staged to suit me. I bought it for its possibilities."

The phrase "legal business" is due to the fact that Mr. Bickerton is a lawyer. On the office door the words, "Counsellor at Law," have the big letters, and down below is this: "New Era Producing Company, Joseph P. Bickerton, Jr., Pres." One of these days the positions may be reversed, but at present law gets a great deal of attention. I asked him to tell how he came to be a producer, and this is what he said: "I have been interested in theatricals for at least twenty years indirectly. Back in the days when Sam Bernard was in vaudeville and Vesta Tilley and Vesta Victoria were making their first appearances here, I followed the game closely, because Tony Pastor and I were great friends. My wife was an actress. William Harris was one of my early clients.

"About eight years ago I became more closely associated with the theatrical business when I moved uptown. I took charge then of all legal matters for William Harris and his enterprises, affecting theaters in this and other cities, and I represented legally the Rich estate. My first venture was sending out Charley Grapewin on the popular time. Then Paul J. Rainey came back from Africa with the hunt pictures, and I saw the chance for them. William Ziegler, the young millionaire, who is a friend of mine and a director in the New Era Producing Company, was not interested in those pictures, despite the reports. Carl Laemmle put down the check, and we organized the Jungle Film Company."

Those Rainey pictures, being the original "features" to play in regular houses, netted a fortune to Mr. Bickerton and his associates.

"This last year," he continued, "I was interested in the North of 53 films, but we made the mistake of charging a dollar admission, as we had for the Rainey pictures, because Quo Vadis and the Jack London pictures were playing around the corner at 50 cents. However, they are making money on the road now.

"The New Era Producing Company has Adele, as you know. Next week, The Love Leash, by Anna Steese Richardson and Edmund Breese, opens in

Mishkin, N. Y.
JOSEPH P. BICKERTON, JR.

Albany, N. Y., and it will come into town on Oct. 20 at the Harris Theater, which we have leased. This Winter we shall put on The Rule of Three, a farce by Guy Bolton.".

Having heard that Charles Dillingham and George W. Lederer had each failed to recognize Adele, I asked Mr. Bickerton how he came to choose it. He replied that in the original it had seemed a little doubtful, but he had it rewritten. This production, of course, was the first. In Montreal the operetta received a welcome, but nothing to warrant hopes of such sensational success. "I did have some real encouragement, though," Mr. Bickerton said, "from the men who own the theater in Montreal. They said that, regardless of the New York verdict, they would give me bookings for the full season in their Canadian circuit, and would secure an opening for me in London. But I was still worried about New York."

"Did you have any theories about the theatrical business when you entered it?"

"None that would cause any revolutions," answered Mr. Bickerton with a smile, and he has a very ingratiating smile. "I have pretty definite ideas, however, of the course I will follow as a producer. I believe that most mistakes have been made by managers in too much expansion. That means, of course, that I will contract all schemes. The theatrical business suffers more than any other could in expansion, because of its very nature. Its chief weakness is its instability. An actor or a man in the business department knows that at best his occupation is uncertain, and if the production with which he is connected fails he will be out of work. That means he can give only half his time to present concerns and half to the future, so that loyalty to an employer is almost more than one can expect. Now I believe that by minimizing the chances of failure I can also give the firm more of a definite organization.

"This will mean some changes, of course, if I can carry out the scheme. The present salaries are extravagant, but they are in a way necessary, because of uncertainties. An actor is fortunate if he gets that large salary for twenty weeks, and, like the rest of us, he has to live for fifty-two weeks. There are a few who would object to a decrease in salary, but I believe that the average actor would rather work for less money on the definite prospect of forty weeks' work.

"Now this is my idea. I shall always try to keep my theatrical ventures within such limits that I can look after them in detail myself. I shall make a definite plan to put out, say, three or four plays a year, just as the manufacturer of tin cans knows the output of his plant. I shall give each of those plays close attention, so that there will be as small a chance of failure as possible. Then, if the play does fail, I shall make an effort to use the same actors and actresses in the next production."

"Which implies versatile actors," I suggested.

"I grant," he answered, "that too many of them are not actors at all. They merely put on different clothes and walk through a part, playing themselves all the time. It is not their fault, of course, because the managers have been looking for types. But I believe that I can find enough actors and actresses to make the scheme work. If I can, we shall work on the principle of a forty-week season."

"And what kind of plays will you prefer?"

"Well, Adele is an operetta, The Love Leash is a high-class comedy that only intelligent people will appreciate, and The Rule of Three is a satirical farce. I shall also put on dramas, but I will not have anything to do with sex problems, or with vulgar plays. I still believe that the average man and woman go to the theater to be amused. They want to forget the worries of their working hours, and very often the home trials which they never show to the world. In my opinion, if they care about sociological and other problems they will identify themselves with charity organizations, settlements, and other institutions, so that they can do their reform work first hand. I do not believe in exposing the sores of the world as a money-making scheme. The plays which I put on, I hope, will make the world a little pleasanter."

DAVID H. WALLACE.

Forbes-Robertson. Julia Marlowe. De Wolf Hopper. Winthrop Ames. Gertrude Elliott. White, N. Y. George MacFarlane.

PROMINENT PERSONS IN THE RECEPTION TO FORBES-ROBERTSON AT THE NEW SHUBERT THEATER, SEPT. 29.

SUCCESS IN VAUDEVILLE

By EDGAR ALLAN WOOLF

WHEN a certain famous English actress appeared in the New York vaudeville theaters about two years ago, although her beauty of person, her charm of voice, and her distinguished manner were in evidence, the audiences tittered during her emotional scenes, and at the termination of her playlet the applause lacked the ring of sincerity. The reason was apparent. The vehicle in which she appeared was a fabric of artificial situations, far away from the reality of everyday life, with a termination that was evident before the sketch was five minutes old. Another well-known American actress has been appearing this season in a "dramatic" playlet that is a rehash of La Tosca and Fedora with a few extra "Sardouisms" thrown in, and the result is anything but satisfactory. No audience is quicker to sense a false, manufactured situation than a vaudeville gathering, and whereas Sardou could, in a four-act play, disguise by clever stagecraft his supermelodramatic situations, so that he swept his audiences into outbursts of enthusiasm over a happening that belonged purely to the stage, in vaudeville there is no time for such preparation and trickery. The result is, the audience sees a situation in its bare truth. If that situation is not a thing of flesh and blood the whole playlet will tumble to the ground. That is why the playlet writer must give even more thought to the selection of his *theme* than the legitimate author. A three-act play often scores in spite of an old or trifling theme, if the treatment is new or clever. But no cleverness of treatment alone can help a one-act play to success. If the primitive idea is not one that will reach the heart and mind, no trickery of stagecraft can help it to success. The actor or actress who boils down into a sketch situations from three or four of his or her past legitimate successes always fails. Groveling on the floor, and beating the breast will not make a "big scene" for vaudeville, no matter how strenuously it may be done, if there is no verity in the situations behind it. And there never is verity in manufactured drama.

What is true of the serious situation in vaudeville also applies to the comedy or farcical situation. "Manufactured" comedy will never score. Its chances are even worse in vaudeville than in the legitimate theaters. It has been said that good comedy playlets are scarcer than good three-act comedies. And any one who has written plays for both stages will tell you there is no audience more difficult to move to laughter or tears than a vaudeville audience. The Twelve Pound Look was much more of a success at the Empire Theater than it was at Proctor's Fifth Avenue Theater—and this was not because vaudeville audiences did not understand its delicate humor. It was because what is intended for comedy dialogue in vaudeville must be so condensed that the merely human lines or gently humorous ones be eliminated, leaving the lines that are hearty laughs so closely together that the dialogue seems like a succession of what are vulgarly known as "screams." Had Mr. Barrie, probably the greatest dramatist of the day, seen his playlet in vaudeville, he would have been the first to notice the difference in its greeting there from the way it was received when played as a curtain raiser in the legitimate theaters. A vaudeville audience that is not laughing outright at a comedy becomes listless. This is a deplorable fact, but it is nevertheless true. If a playlet is intended to be a comedy, even the story or plot must be told in dialogue that is humorous—and by humorous I mean, it must get "laughs." Vaudeville managers never book a playlet that makes an audience smile—for while the humor that brings a smile may be more brilliant than the comedy that gets a laugh, it must always be remembered that vaudeville audiences come to laugh and not to smile. The work of the author of a one-act comedy is not over until, after several weeks of playing, his playlet has been so reshaped and altered by him that not one dull spot remains in it. Individual lines must be condensed so that they are as short as they can possibly be made. The elimination of every unnecessary phrase or word is essential. Where a line that develops the plot can be altered so that it will still serve its purpose, and also score a laugh on its own account, it must be so changed. Where lines cannot be changed, bits of comedy business may perhaps be inserted to keep the audience from lapsing into listlessness. Some of the biggest laughs in my little comedy, Youth, which Mrs. Gene Hughes has been playing for three years were put in by me while we were "breaking in" the piece in Perth Amboy and New Rochelle. I personally watched every one of the twenty-two playlets I wrote for vaudeville last season for at least two weeks during their tryouts in the moving picture houses—and I attribute whatever success they have had later in the best vaudeville theaters to the improvements I made during their "breaking-in" periods. Of course, all the eliminations or additions or changes in dialogue that are made in a playlet must be so effected that the result is not a patchwork. The "Ars Celare Artem" precept of Aristotle must be learned by the one-act playwright before anything else, for once the machinery of his art is in evidence he has defeated his own ends.

So much for the vehicle! Now for the playing! That the actor who would score in vaudeville requires a different technique from the legitimate player, there can be no doubt. But a technique that is just as artistic and, if anything, more difficult to master. For the actor who is altering his methods to accomplish the best results in the variety theaters must so conceal the fact, that his audiences do not recognise they are having concessions made to them. For instance, the player in vaudeville is often told "to throw his lines directly out front." But nothing offends any audience more than to observe an actor cruelly persisting in this habit. Here is where the artist by deft technique must effect it, so that the line is "handed over" without the audience noticing it. The same wisdom must be shown in concealing the broadening of each effect.

Vaudeville has absolutely no use for the actor who speaks words and not thoughts. While this fact should also be in evidence in legitimate theaters, I have known many actors to achieve reputations as clever players in the drama who give the sort of mechanical, unintelligent, careless performance which would prove fatal to a sketch. A variety audience demands that the actor show the thought that he is uttering in every feature—every muscle. Let him fail to do this and you will see the audience start to look at the programme to see when the acrobats will appear. Remember, a vaudeville assemblage knows that there is another "number" coming, if something seems wrong with a playlet or its cast; but a legitimate audience has to be content with what it is getting or go home. Let the "dead-eyed" actor avoid vaudeville! And woe to the actor of the indistinct or careless speech! In vaudeville he will not be forgiven as he might be in drama, if he happens to have an engaging manner, a pleasant smile, or a good press agent. Each time an actor steps on the stage in a playlet he has a battle to fight—an audience to win—and he needs as his weapons all the finest accomplishments of an actor's art. He has no chance of letting his hearers get used to his peculiarities—he must please them at once—he has no fifteen-minute preparation scene to explain his character before he enters—he must show it on the instant he appears. He needs all the cleverness of a master—all the magnetism of a deserving "star."

The actor who berates vaudeville is generally the one who has tried to rush into it as a "stop-gap" in a hastily-thrown-together vehicle—just to gather together some easily earned money. This kind will always fail. And when he fails he calls vaudeville "impossible." The intelligent player realizes that after a study of vaudeville he may return to the legitimate a finer artist—more fully the master of an all embodying technique. That most intelligent of character comediennes, Miss Zelda Sears, who is now touring the Orpheum Circuit in The Wardrobe Woman, writes me: "I love vaudeville. Every audience teaches me something new. When I return to the legitimate I shall not feel that I have much to unlearn—but rather that I have learned much."

And for the young playwright—in vaudeville he has a training school right to hand. There he will learn to express his ideas in the briefest form, to interest his audiences with actions they may see, rather than with words they must hear. There he will learn the art of characterization, as well as the complicated technique of construction. And, finally, after a two or three years' apprenticeship served in vaudeville the young playwright will know enough of the stage management of plays to enable him to sit aside of the director when his longer play finally is being produced and to assist that gentleman in staging it—and thus bring out all that is best in it. The author who is skilled enough to be a producer is the playwright who will do most for the Drama of the Future.

Margaret Anglin has been winning golden laurels in San Francisco in The Taming of the Shrew. Waldemar Young writes about her rapturously in the *Chronicle*, thus: "In all honesty (if I may be allowed the creeping in of the personal note), it is difficult to write of this Shakespearean experiment of Miss Anglin's without putting that down on paper which will be regarded as extravagance. And, when all is said and done, what extravagance might appear in the words is pure parsimony beside what Miss Anglin has herself squandered in scenery, in costumes, in 'production.'"

BACK OF THE CURTAIN

FRANCES STARR will be seen in New York, near the holidays, in the most complex and difficult role of that earnest young actress's career. Meanwhile she is at Sagamore, on Lake George, "health gathering with desperation." By mountain climbing and by long daily rides on a spirited mount she is preparing for the ordeal of rehearsals in a role that will tax her mental and bodily strength yet more fully than did the difficult Becky.

"My heart has one steady ache," she wrote to a friend concerning her bereavement. "I never started rehearsals without wanting the results to come up to my mother's expectations. Everything I have ever done or acquired was prompted by her, and it is going to be so hard."

Mrs. Starr's words to a few friends who gathered in her daughter's dressing-room at the premiere of A Case of Becky will recur to them when they witness her daughter's new effort: "I could always count on Frances's brains."

"There's something fundamentally wrong with a man who wants to be an actor," remarked Julia Marlowe, adding hastily with wifely loyalty, "of course I don't mean Mr. Sothern. He went on the stage at nineteen because he had to earn his living, and that was the first thing that offered. But he is primarily a student. He likes to study and write, and he, I am sure, would be happier off the stage than on it."

"And what of actresses?"

Miss Marlowe replied, with a little shrug: "You can't keep them off, so what is to be done?"

Sir Johnston Forbes-Robertson, acknowledging compliments on his still too youthful appearance for retirement from the stage, replied: "I won't look that way after a few weeks on tour. 'Twas a Summer at my father's place at St. Andrews, Crudens Bay, in Scotland, did this for me."

With a gallant bow to his wife, he said: "I've regretted many things, but never following Mrs. Kendall's advice. While playing in her company I got not only encouragement but lectures. One was on marriage, and I recall that she said: 'Let me tell you, young man, that you've got to marry, and what's more, you must marry an actress that you may work together and help each other in your art. Say what it will, the public likes to see a husband and wife on the stage.'"

Harry Mestayer's flawless characterization of a degenerate of the tenements proves once again the truth of W. J. Ferguson's assertion that there is an aristocracy of the stage, and it is composed of the children and grandchildren of actors.

"We try to keep 'em off, but if they're determined what can we do?" he said. "Not even managers can keep them from their own, though I've noticed that the managers are the only folk who are not impressed by the aristocracy of the stage. When my girl Helen goes seeking an engagement she has to stand on her own as much and as long as though I were a coal heaver."

Although I am American to the very fluid in my spinal cord, I admit that my dramatic delights, last week, came from English sources. J. M. Barrie's one-act plays, furnished in the instance of The Will a mental spur and a conscience searcher; in that of The Half Hour, a model of dramatic construction, it will be a joy for audiences long to remember and an inspiration and a working plan for playwrights. Julian L'Estrange, improved by illness, has come back a leaner and better actor in The Will.

The return of the former Forbes-Robertson and Gertrude Elliott as Sir Johnston and Lady Forbes-Robertson, for the great and gentle actor's actual un-Bernhardt-like farewell, was an event which we will recall as one of the mountain peaks of our playgoing life when we have become as old as Frank Kemble Cooper makes the ancient lawyer in The Will.

Alice Ives looks flustered and explanatory since the opening of her new play, at the Cecil Spooner Theater, this week. The management named gave the play in which Mrs. Spooner is to play the role of a New England spinster, the name "September Morn."

"You see," Miss Ives begins. "I had never seen the picture, and when I mentioned the title to some managers, I was entirely mystified by their unseemly mirth. In an interview with Mrs. Spooner, I was assured there was nothing in the least objectionable in the picture, and the management thought it an exceptionally good title. It had been advertised on the programme, and there was nothing to do but to let it go. But I am assailed on all sides with questions and looks of horror and shocked surprise."

Elda Curry—for she wishes to retain that name, since she intends to return to the stage—wore an unusually fetching hat to the reception at which all the "Who's Who?" of the stage, backgrounded by the same in contemporary letters, were present to greet Sir Johnston Forbes-Robertson at the opening of the Shubert Theater.

It was such a triumph in the art of head coverings and decorations and face frames, that Laurette Taylor, ordinarily superior to sartorial considerations, noticed it. Thrusting her dimpled elbow into a convenient region of her attractive neighbor, she whispered, while De Wolf Hopper was presenting the actor knight: "I think Wolfie married that hat, not you."

Two homes of stage celebrities are billed for sale and attracting invasions from the curious under the guise of purchasers. They are Louis James's beloved home at Monmouth, N. J., which he named "Nabocilish," the Irish equivalent of Eva Tanguay's motto, and Lulu Glaser's mansion on Primrose Avenue in Mount Vernon.

Marguerite St. John, fresh from her annual crossing of the pond, is domiciled for the Autumn in the city. "Yes, I'm back from dear old London town to dear little old New York. My, my, the warmth of

Butler, N. Y.

HELEN FERGUSON, DAUGHTER OF W. J. FERGUSON.

the one after the coolth of the other was the only sad part of the return."

Miss St. John retired from the Disraeli company at the end of last season and will not be seen as Lady Beaconsfield in the United States this year, though she has promised the author to resume the part, if possible, when Disraeli is produced in London. Richard Ganthony, the author of The Message from Mars, has completed a new play in which he has asked Miss St. John to create the principal character in the United States and London.

Pained by the headlines, "Exit Actor's Society, Enter the Actors' Equity Association," Margaret E. Fitzpatrick, secretary of the Actors' Society, assures me that such claim is "utterly without foundation. As a matter of fact," she continues, "the Society is still among those present, is meeting its obligations as they come, and is putting a balance in the bank. It has more requests from first-class managers for actors than it can supply."

Mrs. Aphie James is the newest crook heroine. She tried out a sketch, The Ames Case, at Atlantic City last week.

Louise Dresser is a probability as a star, or at any rate as the chiefly featured player, in a new comedy, for which she may resign her duties as the beauteous designer in Potash and Perlmutter before the close of that play's prosperous season. Miss Dresser accomplished successfully the difficult transition from musical comedy to the legitimate. Her ambitious feet await impatiently the next step on the ladder. While she awaits she is giving week-end parties to lucky folk who bask in her sun parlor, tramp down her lawn and give her unneeded advice about the gardening, at her Spanish villa, Suncrest, at Mount Vernon, N. Y.

Chauncey Olcott says the unhappiest moments of his life were spent with Lillian Russell by his side. That, far from the usual verdict, Mr. Olcott explains while describing his first appearance in light opera.

"It was in Billie Taylor," he said. "I had to sing a duet with Miss Russell. We stood side by side on the stage, and I was so frightened that when I threw my arms up in a gesture I kept them up until she told me to drop them. I had to put my arms around her, and she had to tell me when to give her the embrace. To make me more wretched, there was the musical conductor out in front glaring as if he would like to murder me. He was in love with Miss Russell and fearfully jealous of everybody. He was her first husband."

THE MATINEE GIRL.

FUNCTIONS OF DRAMATIC CRITICISM

By GEORGE FOXHALL.

Dramatic Critic *Springfield Union*

AT the risk of being considered sophomoric, we are moved by a letter received in this office a week ago, to enter into explanations, or rather, to make a statement of faith. The letter was a criticism of a criticism—something which, by the bye, we are always sincerely glad to receive. But this particular letter merely hurled at us, with brief and scathing comment, the views of a respected neighbor of ours. Now, really, that is scarcely argument, is it?

Tenuous as it is, though, it is comparatively strong reasoning, in the light of the supporting statement—that the writer of the letter had enjoyed the play. We are consumed between a desire to rejoice in the gentleman's—or lady's—enjoyment, and our obvious duty to regret that it should be. No, we cannot regret it. To be able to enjoy a good play is to live in continual, if often, deferred hope; to be able to enjoy a bad play argues the possession of a mind, charitable, sympathetic, and uncritical—surely an enviable gift of the gods.

And yet the stern duty of the critic confronts us and will not down. In the first place, it is obviously impossible for the critic, limited as he is, to the use of mere words, to reflect all the lights and shades of enjoyment or disgust that twinkle through the cellular convolutions, or pulse with cardiac emotion among the many-viewed constituents of even a small audience. In the second place, it is no part of his business to attempt to do so.

True, the critic should represent, in part, what the audience thinks, so far as that can be unified, but, much more important, he should represent what the audience ought to think. This may seem to be somewhat *ex cathedra* in tone, but if the critic does not represent this he represents nothing. He must represent the potentiality of the public taste. If his office is not educational, it is merely the satisfying of the human instinct to quibble.

By virtue of the fact that he has received certain training in the science of literary or dramatic analysis, he is selected as the first defense of the public's literary or theatrical amusement. And all this in spite of the appalling and undeniable fact that critics sometimes disagree. Well, even doctors have been known to do that, and anatomy is a much more exact science than abstract analysis.

Now, to forsake persiflage for a moment, this duty of the critic is an intensely serious one. Not that the critic must take himself seriously, for a deep sense of humor is a cardinal requirement, but he must take the art of criticism seriously. He must take his responsibility to the public—as that quite impersonal thing, a critic—seriously. He must take seriously his office as guide and guardian of the public taste and culture. And—the crux of this perhaps rather wearisome disquisition—to do this he must, while maintaining a purely abstract relationship, express only his own opinion.

That this opinion must, in turn, receive constant education from the opinions of those around him, that it must be matured by progressive experience, that it must be mellowed by sympathetic understanding, cannot alter the fact that it must be his own. Until they become his own, through these sources, the opinions of his fellows and the enjoyment of his friends can only be of interest to him. From the one, if it be analytical and convincing, he may learn. With the other it is quite possible that he can only sympathize.

That he will often be wrong is in accord with general human fallibility, added to his own limitations, but he must not be convinced of wrong by the simple statement of an emotion. He may learn only through dissection—a most unfortunately painful process.

Undoubtedly this will be considered mere idealism; as true idealism is the only true practicality we may let that go. The writer of this column lays claim to but a very microscopic share of the qualities of the critic he has outlined; in fact, to none but the intent. His words form, as at first intimated, a statement of faith, probably a very nebulous and inarticulate one at that, but it is at least a sincere mental attitude, one which he desires to share with his readers, that they may understand even when they disagree. In the meantime, and always one of the pleasures of his work, is to receive letters from them, whether of agreement or disagreement, and these letters, they may be sure, receive a courteous and cordial welcome.

THE FIRST NIGHTER

Forbes-Robertson Dedicates New Shubert Theater With Grand Performance of "Hamlet" —Edna Goodrich in "Evangeline"—Broadhurst's New Play, "To-day"—Other Events

"THE AUCTIONEER"

A Comedy in Three Acts, by Lee Arthur and Charles Klein. Revived by David Belasco at the Belasco Theater, Sept. 30.

Simon Levi	David Warfield
Mrs. Levi	Mrs. Jennie Moscowitz
Mrs. Eagan	Marie Bates
Callahan	Louis Hendricks
Isaac Leavitt	Harry Lewellyn
Mrs. Leavitt	Helena Phillips
Meyer Cohen	Harry Rogers
Mrs. Cohen	Marie Reichardt
Mr. Piniaski	Frank Nelson
Richard Eagan	George Le Guere
Minnie	Charlotte Lesley
Dewkins	Horace James
Customer	John A. Elice
Helga	Janet Dunbar
Miss Manning	Frances Street
Misses Crompton	Margaret Johnson, Maud Roland
Miss Finch	Ethel Marie Sasse
Mrs. Smith	Geraldine de Rohan
Policeman	George Berliner
Chestnut Vendor	Tony Bevan
Visitors	Watson White, Douglas Farne, Frank L. Van Vliesingen, Irving Landeutscher
Man from Hester Street	Michael Levine
Newsboys	Meyer Howard, Jess Kelly

With Potash and Perlmutter playing to capacity at the Cohan Theater, David Belasco revived The Auctioneer, in all its sentimentality, at his own playhouse last week. David Warfield was the quaint little dealer once more, endeared to the public as much as ever in the character which gave him his first real fame. Marie Bates was back, also as Mrs. Eagan, and the performances of these two were the delight of the evening.

Inevitably The Auctioneer suggests the contrast in playwriting methods between the present, and the time, really not so long ago, since the play was first produced. The technique of The Auctioneer is comparatively antiquated; the play resolves itself into a series of portraits of the main character, with a few others for background in each case. Incidents have been added and new threads have been woven into the plot, but the situations are still forced. Successes are rarely made, however, by technique; and it is only as it helps to throw a play's good qualities into the high lights that it matters.

The charm of The Auctioneer always has, and always will be, the sentiment woven about the main characters—one might almost say about David Warfield, for the part and he are almost synonymous. Probably the character would never have been what it is if he had not made it so human at the beginning. Now he has revived it with all the lovable and pathetic qualities. His art has advanced far since those days when he had just emerged from the music halls; but it is still the sincerity of his performance that counts more than anything else.

On the opening night we had much to be thankful for in the fact that Marie Bates had her original part of Mrs. Eagan. She invests the comic Irishwoman with qualities that would be sadly missing, we fear, if almost any one else played the role. The little scene where Mrs. Eagan and Solomon Levi sat on the stairs drinking champagne and naming their grandchildren-to-be was quite the best of the evening, for the reason that everything was in the hands of these two artists.

Mrs. Jennie Moscowitz was competent as Mrs. Levi, but her acting lacked the distinction with which the part has been favored. Janet Dunbar gave the role of Helga the proper amount of sweet girlishness. The remainder of the cast filled minor parts acceptably, all but Dick Eagan, which Brandon Tynan played in the original cast.

"HAMLET"

Tragedy in Five Acts by William Shakespeare: Shubert Theater, Oct. 2; the Messrs. Shubert, Managers.

Claudius	Walter Bingham
Hamlet	J. Forbes-Robertson
Horatio	E. A. Cookson
Polonius	Ian Robertson
Laertes	Charles Graham
Ghost of Hamlet's Father	Percy Rhodes
Fortinbras	Grendon Bentley
Rosencrantz	Montague Rutherford
Guildenstern	E. A. Ross
Osric	George Hayes
Marcellus	A. Roberts
Bernardo	Richard Andean
First Player	Robert Atkins
Second Player	G. Richardson
First Gravedigger	H. Athol Forde
Second Gravedigger	R. T. Pearce
Priest	R. T. Montagu
Gertrude	Adeline Bourne
Player Queen	Maud Buchanan
Ophelia	Gertrude Elliott

The Messrs. Shubert dedicated their beautiful new theater to the public last Thursday evening under peculiarly impressive and dignified auspices, the opening performance giving Forbes-Robertson opportunity to again present his famous interpretation of Hamlet, with the support of his wife, Gertrude Elliott in the role of Ophelia and his own London company.

Regarding Mr. Robertson's Hamlet it is not necessary to go into details. It is today the most firmly established standard characterization on the English-speaking stage. This generation will not see its like again. If the interpretation of Thursday evening varied in any particulars from that which he presented for the first time in America nine years ago, it is in an elaboration of minor details, and an increased restraint in passages where ordinarily one expects more emphasis and passion.

Once or twice the actor trenched upon the danger line of erring in the direction of over-restraint, contrary to the tendency of most actors toward the opposite extreme. There was also noticeable a certain lassitude in his manner. But in the last analysis it is the same philosophic Hamlet whom we have learned to love for his lucid, clearly defined human motives, stripped of the artifices of conventionally accepted traditions—sane, contemplative, sympathetic, ardent, and all the way through endowed with the highest artistic instincts of a masterful interpreter.

It would be hard to conceive a more genuine bit of illuminating realism than that in which Hamlet discovers Ophelia to be a party to the plot to make him speak before the hidden auditors behind the arras, the King and Polonius, and his quick change to give color to his feigned madness; or the gentle—not bitter—irony with which he taunts Rosencrantz and Guildenstern upon their presumption to play upon his simplicity, in the scene with the flute.

If Mr. Robertson does not invest his impersonation with the highest flights of tragic grandeur, he compensates for it by an extremely flexible method of denoting the conflicting impulses of his subject, clarifying its occult attributes and beautifying the whole with a graceful personality and the charm of a grave, orotund, and musical form of speech. He makes prominent the all-persuasive influence of the love he bears the memory of his father, and his scenes with the ghost are fraught with an impressive degree of filial respect and mortal awe. In his scenes with Ophelia we are imbued with a sense of Hamlet's innate tenderness, as in all else, with his fine sense of native courtesy—a courtesy which, however pronounced, is never impaired by a want of artistic authority.

Miss Elliott's Ophelia we have also seen before. The part is one of the least dominating of any of Shakespeare's female roles, and Miss Elliott charmingly embodies its poetic simplicity and makes the role instinct with maidenly tenderness and lambent beauty. We can ask for little more.

Three roles are particularly well presented in the cast. Mr. Rhodes's ghost is a delight to the ear. The important part is seldom given with more majesty of manner or with equal charm of oratory. Mr. Ian Robertson's Polonius is a vigorous conception of garrulous old age with the underlying attributes of unconscious humor. Adeline Bourne's queen mother has in it the true ring of tragedy and the commanding manner of queenly imperativeness. The big note of classic drama distinguished her scenes. The first grave digger is admirably played by Mr. Forde.

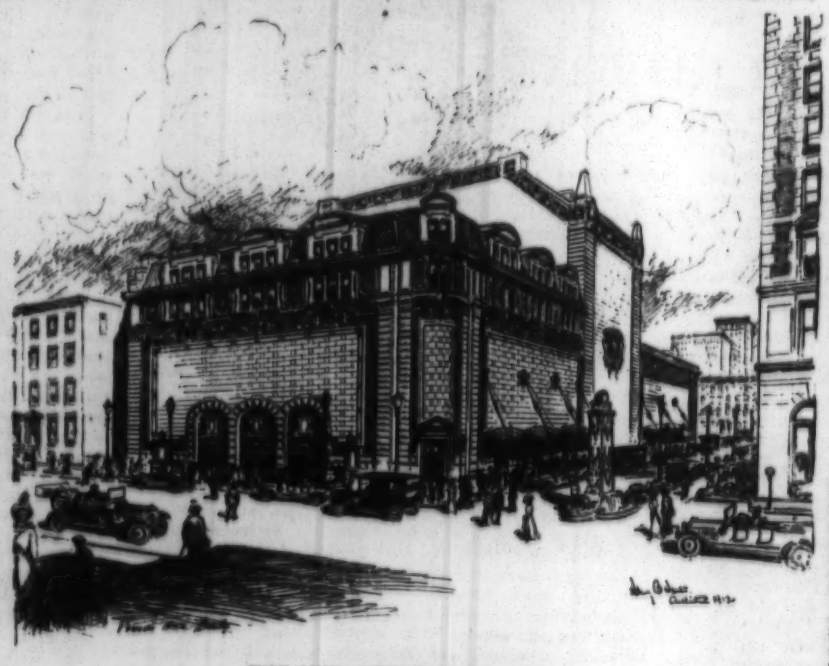
I could not enthuse over the Horatio of Mr. Cookson, and one or two others in the cast do not measure up to the standard of the foregoing; but the cast has an excellent Osric, and none marred the general impression of excellence created by the performance, despite the improvisation of scenery, which did not always reflect the spirit and locale.

"MICE AND MEN"

A Comedy in Four Acts by Madeleine Lucette Ryley. Revived by Forbes-Robertson and His Company at the Shubert Theater, Oct. 3.

Mark Embury	J. Forbes-Robertson
Roger Goodlake	Frank Lacy
Captain George Lovell	Alexander Scott-Gatty
Sir Harry Trimblestone	George Hayes
Kit Barniger	E. A. Cookson
Peter	R. T. Pearce
Beadle	H. Athol Forde
Joanna Goodlake	Adeline Bourne
Mrs. Deborah	Augusta Haviland
Peggy	Gertrude Elliott

On Friday evening Forbes-Robertson and Gertrude Elliott appeared in Mice and Men for the first time in New York, though they have given it elsewhere in this country. John Mason and Annie Russell have given the play in New York, enjoying a run. The superficial costume comedy was interesting chiefly because of the opportunities it afforded Gertrude Elliott. She was charming as Peggy. Forbes-Robertson gave his limited role with dignity and grace.



THE NEW SHUBERT THEATER.

"ROMEO AND JULIET"

Tragedy in Six Acts by William Shakespeare. E. H. Sothern and Julia Marlowe. Tour Directed by Lee Shubert. Manhattan Opera House, Oct. 2.

Chorus	William Harris
Esculus	Lark Taylor
Paris	Walter Connolly
Montague	Thomas Louden
Capulet	J. Sayre Crawley
Romeo	Mr. Sothern
Mercutio	Frederick Lewis
Benvolio	John S. O'Brien
Tybalt	Sidney Mather
Friar Lawrence	Frank Bertrand
Balthasar	Joseph Latham
Peter	James P. Hagan
An Apothecary	George W. Wilson
Lady Montague	Millicent McLaughlin
Lady Capulet	Helen Singer
Juliet	Miss Marlowe
Nurse	Ina Goldsmith

The immortal tragedy of Verona's star-crossed lovers is again a vital and favorite part of the repertoire of our foremost classic players, Miss Marlowe and Mr. Sothern.

Miss Marlowe's Juliet is lovelier than ever. She brings to the daughter of the house of Capulet all her wealth of natural endowment and ripeness of experience. In her early scenes she is enchanting, while in the potion scene she sounds the depths of tragedy. Her diction is superb, notably fine in the whispered love confidences from the balcony.

Mr. Sothern's Romeo is splendidly sustained, impassioned in its ardor although melancholy in its tone. To maintain the dramatic pitch set by Miss Marlowe and Mr. Sothern is, of course, a tremendous tax upon a repertoire organization. Frederick Lewis's Mercutio is finely done—in understanding, in reading of lines and bigness of dramatic art. He gives the proper touch to the gay rhetoric and banter of the Queen Mab speech and is admirable in his death scene. Ina Goldsmith is excellent as the nurse. George W. Wilson makes the apothecary grimly real. It is a splendidly limned characterisation. Walter Connolly, the Paris, is a young actor of decided promise. Frank Bertrand's friar is lacking in the suggestion of spirituality.

The staging, on the whole, is satisfying, particularly the balcony scene and that of Juliet's chamber. The handling of the street throng, ineffective in the early moments, was redeemed in the clamorous scene about the dead Mercutio.

During the past week Miss Marlowe and Mr. Sothern were also seen in The Taming of the Shrew and Hamlet, and Mr. Sothern appeared in Justin Huntley McCarthey's If I Were King.

"EVANGELINE"

A Play in Four Acts, after Longfellow. Stage Version by Thomas W. Broadhurst. Interpretative Music by William Furst; Produced by Arthur Hopkins, Park Theater, Oct. 4.

Spirit of Acadie	Edith Yeager
Rene Le Blanc	George Gaston
Baptiste Le Blanc	Ralph Bunker
Father Felician	Frank Andrews
Gabriel Lajeunesse	Richard Buhler
Benedict Bellefontaine	John Harrington
Basil Lajeunesse	David Torrence
Jean	Clifford Devereux
Pierre	Edmund Mortimer
Michael	Charles Withers
Toinette	Mabel Mortimer
Louise	Susanne Perry
Marie	Margaret Howe
Sergeant	William W. Crimans
Colonel John Winslow	Robert Forsyth
Jesuit Priest	Allen Scott
Guide	John Hunter Booth
The Shawnee	Lillian Kingsbury
The Quaker Nurse	Nell King
Felice (in Acadia)	Gladys Bradley
Felice (in Louisiana)	Isabel Henderson
Henriette (in Acadia)	Georgia Furman
Henriette (in Louisiana)	Arline Dewey
George	Emmet Bradley
The Quaker Doctor	Robert Forsyth
Evangeline	Edna Goodrich

Mr. Broadhurst, the dramatist of Longfellow's poem—who is not to be mistaken for George Broadhurst, the author of Bought and Paid For—has merely given us the poem illustrated with dramatic episodes in living characters. The production is one of the most sumptuous ever seen in New York. There are nine sets, any one of which would make a heavy drain on a manager's exchequer.

There is a wood scene at the opening, in which the Spirit of Acadie recites the well-known prologue—a wonderful, misty wood scene, with a single ray of light falling on a girl's face. There is a vision of Evangeline when at last she stands before the deserted cabin of Gabriel in the Michigan Winter forest, which luminously reproduces the scene of the parting of the villagers of Grand Pre on the beach.

This scene forms a pathetic grouping of the despoiled peasants, with a tall cross looming in the night, the redcoats embarking them in boats, to be sent forth on their journey into the wilderness, and the glare of the flames from their abandoned homes luridly lighting up the dismal sky.

There is an impressive scene of Evangeline, in her hopeless wanderings in search of Gabriel, reaching the stockade, with the Indians kneeling in prayer before the exhorting Jesuit—the proclamation of banishment by the English colonel on the steps of the village church, and the hand-wringing crowd of wretched men and women of the once happy village of Grand Pre.

It is all beautifully told, in realistic pictorial text, how Gabriel wooed Evangeline; how the betrothal feast is interrupted by the redcoats; how the villagers are scattered by the decree of the British king, and how the beautiful Evangeline tracks her lover through the wilderness in her vain search, and finally, as a Sister of Mercy, finds him an old man, dying in an almshouse.

But there is, despite all this, something disappointing in the performance. You arise with a feeling that you have seen a marvelous moving picture, but not a drama. The process has been wearisome, despite the splendid scenery of Messrs. Unitt and Wickes, and the enchanting music of Mr. Furst.

The pace is too slow; too much of the action takes place in shadows, which obscure the faces of the actors; and Miss Goodrich, as Evangeline, moves through the scenes with an apathetic listlessness as a novice wondering what it all is about. Some allowance should be made for the opening night. The company had apparently been over-rehearsed. The life had gone out of the players. But the action needs to be accelerated, long, unmeaning pauses cut out, and literally more light shed on the scenes, in order to obviate the fatiguing sense of dullness engendered by

the slow-going incidents. The dialogue, too, could be made much more dramatic.

The principal handicap, however, was Miss Goodrich, in a role that obviously exceeded her capacity. Conceding her physical beauty, she is utterly lacking in temperament, that combination of vivacity, sympathy and feeling for dramatic spirit which must endow Evangeline. She moves through the scenes with automatic precision. Many of her gestures are purely artificial; she is never roused to a denotement of real emotion, and the loud outcry described by Longfellow when Evangeline finds Gabriel dying in the hospital in this case modulated into a feeble exclamation of "Thank God!" It sounded like studied irony, in view of the groundless cause for Evangeline's rejoicing. Whether Miss Goodrich will ever acquire the sentient temperament of the ideal Evangeline is a problem of considerable doubt.

Gabriel was played with a good deal of sincere feeling by Mr. Buhler. The pity is that there is so little of him in the play, for, in the long hiatus between the separation of the lovers on the beach and their meeting in the hospital, he appears but once, crossing the water in a canoe with an Indian guide while Evangeline lies sleeping in the forest.

There is infinite tenderness in the subject, enough tear-compelling pathos to make an appealing drama, if the means were not wanting to make the drama telling.

"TO-DAY"

A Play in Four Acts by George Broadhurst and Abraham S. Schomer. Manuscript Producing Company; Forty-eighth Street Theater, Oct. 6.

Frederick Wagner	Edwin Arden
Heinrich Wagner	Gus Weinburg
Butler	Charles Pitt
Lily Wagner	Emily Stevens
Mrs. Garland	Theresa Maxwell Conover
Emma Wagner	Alice Gale
Mrs. Farrington	Marie Wainwright
Maid	Margaret Robinson

Our playwrights are engaged in the amiable occupation of making me suspect my next-door neighbor, my dearest friend, especially if my dearest friend be a lady. Our most esteemed fellow citizen will not be exempt from suspicion of harboring a terrible secret, of fostering a wicked liaison—in short, our rising dramatists are to-day just where Emil Augier was fifty years ago.

Alexander Dumas *fils* wrapped the glamour of sentimentality around the frail shoulders of the woman who erred. M. Augier, who was more honest and saw the sinful woman only in her barren depravity, made no excuses for her and sent her to her doom unpitied and unwept. That was the realism of romance. It was this note of truth in The Easiest Way that made it something of a drama that left an impression. It was the absence of this inevitable truth in The Lure and The Fight that made them barren pods.

Something of this terrible verity in the last act redeems To-Day from the drab hue of an every-day commonplace record of events. For three acts it proceeds along well-worn paths.

A young man fails in the heyday of his achievements, leaving a spoiled, frivolous, pleasure-loving wife to face the discomforts of his altered circumstances. The love of show, dress, gayety, luxury remains. A woman friend shows her the only possible way of gratifying her vanity, and forgetting husband and honor she sells herself for the things which adorn the body.

There are three tedious acts of slow development of this simple theme. There is a redundance of far-fetched emotional comedy between the old-fashioned father and mother of the husband, who see the trend of things in the vain, petulant young wife, but dare not reveal their suspicions. The third act largely repeats what transpires in the second act; for we know what is to come when, after her interview with her friend, Lily, the wife quits the flat to breathe the fresh air. The revelation of the accumulated fineries in the third act is merely in the nature of cumulative evidence of guilt. We are warranted in expecting a crisis in this act, which is not forthcoming. The crisis is deferred to the fourth act, and here the playwrights have really succeeded in achieving an effect.

This introduces us to the scene of a fashionable assignation house on Riverside Drive, kept by a Mrs. Farringdon. The husband, who is slowly fighting his way back to prosperity as a real estate agent, comes as the representative of the house owner to arrange the lease for the property. The long arm of coincidence has placed a photograph of his wife on the parlor table. The husband's extreme interest in the portrait gives the cue for a rapid development of plot. The woman arranges a rendesvous with the charming original for eight o'clock that evening.

So here we have a variation of a kindred situation in Any Night and The Fight. We have the frivolous wife, in a spirit of utter abandon, respond to the summons of the procuress and come to keep an assignation with a gentleman who turns out to be her husband.

He does not strangle her. The voice of the mother whom he adores, heard outside of the locked door, deters him from the last extreme of violence. He abandons the depraved creature to her fate.

The incident is graphic, realistic, and redeems the incidents which lead up to it from the reproach of conventional stock drama.

But quite as much credit is due the actors as the authors. With a cast which is without exception unique in excellence, every opportunity is made available to lend interest to commonplace events, until in the fourth act the remarkable realism denoted by Emily Stevens as the guilt-laden wife, and the intense power displayed by Edwin Arden as the betrayed husband, the acting culminates in a strong climax of enthralling poignancy.

Marie Wainwright gave an admirable performance in the part of the procuress of a species different from any in that category of familiar characters, a character of aristocratic refinement whose iniquity is cloaked by a show of ultra dignity. Theresa Conover scored in the part of Lily's friend, and two splendidly-played roles were those of the father and mother by Gus. Weinburg and Alice Gale, for whatever sins they committed in situations which grew weary on the spirit were those of the authors.

Needless to say, the play is in line with the character of drama which has been unusually popular this season, but it is better presented than any of its kind and inspires a more rational interest.

"TALES OF HOFFMANN"

For the third week of the season, the Century staged Offenbach's The Tales of Hoffmann. The opera is presented with all the details of scenery, and the company did full justice to the score. Miss Lois Ewell had the double role of Giulietta and Antonia on the second night, and John Bardsley the role of Hoffmann. He denoted excellent acting ability in the part, particularly in the prologue. Jayne Herbert was excellent as Nicklaus, and Louis Kreidler was very good as Coppellius, Dupertutto and Dr. Miracle. Lena Mason scored as the wonderful magical doll, both as an actress and a coloratura singer. A particularly well-interpreted role was that of Spallanzani, the supposed father of the doll, by William Schuster. The performance was marked by a happy abandon of spirits on the part of the entire company. The barcarole, it goes without saying, aroused enthusiastic applause, and the orchestra had to play it twice. This week the bill is Lohengrin.

PRINCESS THEATER

After two postponements, the Princess Theater will open to-morrow night with a programme of five one-act plays. Three of these have already been announced: The Bride, by William Hurlbut; The Black Mask, by F. Tennyson Jesse and H. M. Harwood, and En Deshabille, by Edward Goodman.

The other two pieces that have been put into the bill to replace Russia and The Eternal Mystery, which were withdrawn after a private dress rehearsal a week ago, are A Pair of White Gloves, by Andre de Lorde and Pierre Chaine, and Felice, by M. Hernais Becerra.

A Pair of White Gloves is now the principal feature of the bill at the Grand Guignol, Paris, where it was first produced about four years ago and revived this season because of its popularity. It is described as a "thriller." At the Princess it will be played by Holbrook Blinn, Willette Kershaw, Vaughan Trevor, and Lewis Edgard.

Felice is a drama with a French locale. The cast will include Edward Ellis, Emelie Polini, Lewis Edgard, Wayne Arey, Charles Mather, William J. O'Neil, and Vaughan Trevor.

AT OTHER PLAYHOUSES

ROYAL.—All for the Ladies, with Sam Bernard in a role considered on a par with his Hoggenheimer, has proved a good selection at the Bronx playhouse this week. Kiss Me Quick played to fair business at this theater de luxe last week.

WEST END.—Olive Wyndham is depicting What Happened to Mary, Owen Davis's old-fashioned love story, at the Harlem playhouse this week.

BRONX OPERA HOUSE.—Years of Discretion is at the Bronx Opera House this week, playing to good business. In the cast are: Effie Shannon, Alice Putnam, Herbert Kelcey, John Flood, Louis Hassen, Robert McWade, Jr., E. M. Holland, Grant Mitchell, and Camilla Dalberg.

GRAND OPERA HOUSE.—Robert Hilliard is presenting The Argyle Case at the Grand Opera House, New York, with the same company and equipment employed during its six months' run here, including the dictograph and other of the newest scientific devices for solving mysteries in murder and counterfeiting cases. Mr. Hilliard is now on his Coast-to-Coast tour, which is to continue until next July.

MANHATTAN OPERA HOUSE.—The Merchant of Venice this evening, If I Were King at to-day's matinee, and Macbeth Thursday and Friday evening, and Saturday matinee is the schedule for the third week of Sothern and Marlowe's stay at the Thirty-fourth Street playhouse. Next week will be the final one of the co-stars' engagement. As usual, they are meeting with great success.

SKOLINK LEAVES ALIMONY CLUB

Gregor Skolink, the violinist, has been granted his demit from the Alimony Club and has left Ludlow Street Jail, much to the regret of the general membership, which greatly enjoyed his violin playing, with which he was very generous. Skolink's acceptance in the A. C. was due to inability to furnish a bond of $2,500 guaranteeing payment of temporary alimony to his wife. A surety company has now furnished a bond for $1,500, Justice Gray, of the Supreme Court, having taken action in reducing it to that figure.

On the Rialto

Old habits are hard to break. Robert Grau, so long retired from theatrical activity and devoted to the pen, has broken into the game again, sporadically. He has booked David Bispham in vaudeville for ten weeks at $2,500 a week, with other potentialities up his sleeve. So you see "Bob" still has his finger in the pie.

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There have been various rumors about that the Princess Theater had the American rights to Rudyard Kipling's one-act play, Harbor Watch, now running in Ireland. Frank Vernon, the producer who came over to stage The Great Adventure, controls the play. An incorrect statement was made in THE MIRROR last week to the effect that Mr. Vernon was co-author of Milestones. He acted as producer, but of course it was Arnold Bennett who collaborated with Edward Knoblauch.

♠

For once a manager can live up strictly to the statement that he wants voices for the chorus, and not figures. The case is that of Arthur Hopkins, who put on Evangeline Saturday night. The chorus doesn't appear at all. Of course, this is a dramatic version of the story, but there is need for singing when the Acadians gather on a number of occasions. So William Furst, who wrote the incidental music and has charge of musical arrangements, chose a chorus that could stand in the dark and sing. Before he finally found the voices he wanted he had a number of interesting experiences with young hopefuls who could dance a few steps, rough up a few notes, and show wonderful figures. They demanded to know why they wouldn't suit.

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Now that the new Winthrop Ames playhouse on Forty-fifth Street has the electric sign outside, there doesn't seem to be any doubt that it will be called the Booth Theater. The men back of the project to build the Edwin Booth Memorial Theater protested to Mr. Ames that they had announced the name for their playhouse a considerable time before he said anything about Booth, but Mr. Ames answered that the history of his family had been so entwined with Booth tradition that he would call his the Booth Theater. He considered several names, and at one time announced that it would be the Gotham Theater. Then he found that so many people mispronounced that, and there was a burlesque theater with that name, so he changed to the Booth.

In the meantime, the plans for the Edwin Booth Memorial Theater are progressing. It is almost certain that the site selected will be Central Park West, not very far from the Century Opera House. The corporation has taken offices in the Tower Building, 110 West Fortieth Street.

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George Jean Nathan is the author of The Eternal Mystery, the one-act thriller in which the Deity is arraigned in choice but unsparing language. It was incorporated in the programme of one-act plays which was shown to the dramatic critics at a special performance at the Princess; but it will not be part of the programme when the little playhouse opens for business Oct. 9. Nathan declares he had no mercenary motives in writing the play, but offered to donate the royalties to some church or charitable institution. That was not all he had to say. He declares the Princess is not "a theater of ideas" at all, as it pretends to be. And he adds:

"Immediately the curtain had fallen on this little piece at the final dress rehearsal, several of the virtuous gentlemen, who from time to time are referred to as 'dramatic critics,' fell in wrath upon the management and expressed outrage at having been invited to the theater to listen to a piece setting forth 'such' ideas. The management, frightened, called into consultation twelve actors and actresses, Wall Street brokers, and like intellectuals, and beseeched their opinions. These twelve churchgoers were offended, revolted, flabbergasted. A convention was called, at which it was decided it never would do to keep a play with an idea in a 'theater of ideas,' and, despite the sincere fight put up by one of the producers, who alone remained honest to the principle of the Princess and its sole justification, down went the lid with a bang."

Taking one consideration with another, we should say that Mr. Nathan, who is a dramatic critic with a scalpel for a fountain pen, may scalp Belasco and other divinities; but when he goes after God he must expect to see his literary children destroyed by divine wrath.

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Here is a little tale with a few figures and a moral.

In the offices of Al. Woods lie many letters from the managers of houses where Within the Law has played this season. It seems that the men back of that successful drama wanted to find out just how well the road companies pleased, before they sent out another organization. So letters were sent to the different house managers, and, of course, the weekly reports were watched closely. The profits were—wait a minute. Every manager wrote in that he wanted the very same company back again just as soon as he could get it. No matter what rating the office gave the different companies, no house manager would trust any other than the particular one of the five companies which he had seen. So there will not only be repeat performances this year, but the play will also have good prospects for next year.

Every company is making thousands of dollars a week right now. There is the New York organization as prosperous as ever at the Eltinge Theater. Then there is the Chicago company, with Margaret Illington playing many matinees, and last week a morning performance to come up to the demand for seats. Four companies are on the road. A seventh company went into rehearsal on Monday with Helen Ware as the star, and it will open at Detroit on Oct. 27. Frank Campeau will have the Joe Garson part, having already departed from the cast of Believe Me, Xantippe, and Beatrice Noyes will be Agnes Lynch. Others in the list will be: Minna Gale, Sarah Enright, Eugene O'Rourke, Emmet King, Ed. Donnelly, Ed. Greenwald, and Wilmer Dane. This company will play week stands for a short time, and then go into Philadelphia for a run.

All of which is part of the game, enhancing the value of one of the most profitable investments ever made in the theatrical business. The management of this play is sending out road companies which average in cost, we should say, about $1,500 or $2,000 a week. A very good production is given in every case, as nearly as possible in duplicate of that at the Eltinge Theater. Agents say that each and every company has its six loads. In most cases one-night stands and some two and three night stands have not seen theatrical companies for years that cost more than $1,700 a week, and in many cases much less than that. Here is one of several reasons why business has fallen off in the one-night stands.

But the public is quick to appreciate the change. The house managers in those cities say that is the reason why they want return engagements of successful plays that come to them with respectable productions. As one of Mr. Woods's managers was saying, the people in Sunbury, Pa., know that they are not going to get the original New York company, especially when that company is still making money in New York, but they do expect a good company. The organizations worth while that are on the road this year report that business is coming back. As William A. Brady said in a MIRROR interview some weeks ago, it has always paid managers like Charles Frohman, George Tyler, and himself to guarantee the quality of any company that went out under their names. And it always will pay in the long run, not only them, but all other theatrical managers.

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The ubiquitous customs house inspector has distinguished himself once more. Posing an accusing finger at a well-known English vaudeville actress, Miss Marie Lloyd, who had just landed from the Olympic to play an engagement in the United States, he demanded to know if Bernard Dillon, the English jockey, who had been her traveling companion, were her husband. And as truth compelled Miss Lloyd to say no, the brilliant chanteuse was sent to be hind the bars at Ellis Island with Dillon, to be deported from these shores.

The news aroused a storm of indignation among English vaudevillians, and there was talk in London of a public meeting to protest against the action of the American immigration authorities. The Washington authorities, fortunately, took the only sane view of the case, and ordered both Miss Lloyd and Dillon to be admitted under bond in order to enable them to fill their American engagements.

As though the Ellis Island immigration authorities have not covered themselves with sufficient odium to be a stench in the nostrils of civilization. Outside of Siberia there is not a blacker stain on the name of any country than this name Ellis Island, at the threshold of the land of the free and the home of the brave.

In the name of all that is fair, in what manner does it concern the world at large whether Miss Lloyd and Dillon are married? The law that warrants such inquiry was designed to check the influx of criminals, dependent, vicious, corrupt, diseased and idiotic persons. It was never designed to furnish a warrant for the inquisition into the private affairs of artists of international reputation, or of any persons who do not come under some such designation as the above. If the brutal inspectors of the customs service have the right to proceed high-handed, without regard for a defenseless woman and with a malicious delight in humiliating her, we may soon hear of legitimately married persons being sent to the black hole, and forced to stay there until they can satisfy the agents of our Holy Inquisition that they have complied with the conventions. Any one having a grudge against an arriving visitor has only to drop a hint to the legalized gang of prying spies to make it exceedingly interesting for the victim.

In this case the outrage was committed against a helpless woman, who has had her private affair trumpeted all over the world, possibly from no motive other than a desire on the part of the inspector to see his name in print. It looks as if Miss Lloyd had been specially singled out. The officious agent who was responsible should himself be subjected to a searching investigation. Perhaps he is the individual who made Dustin Farnum, Walter Hale and William Elliott pay $200 for the French sunlight used in filming their Lightning Conductor abroad on American films, with an American moving-picture machine, and everything else American except the light.

THE USHER.

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THE WORM TURNS

THERE are some subjects, brought to mind by certain causes, that were better not discussed until these causes have passed from the front pages of the dailies to the limbo of history. Such causes as we have in mind are intricate in their ramifications; and discussion, when they are fully alive, leads but to confusion. To switch the metaphor again, it were wiser to wait until the curtain has descended on the fourth and last act than to attempt analysis at the fever-heat point of the third. All of which, foregoing and heretofore, means that now is the time to air a few level-ground, cool-headed views on the recent journalistic clean-up of the drama. We are stepping on the stage during a lull in the action, just after the dailies have left, chuckling with victory, and just before the entrance of the magazines, with clasped hands and eyes to heaven.

Let's start near the end, jump to the beginning, and then cover each step in the growth of the recent condition. Our cue shall be the familiar statement of the managers, "We give the public what it wants."

Righto! Our next step is to find how the managers learned "what the public wants." Assuredly not from any tablets of stone received on Sinai's summit? Then into what mirror does the manager glance over the public's shoulder to ascertain what that pampered individual desires? The answer to that means our jump to the beginning. "And in the beginning there were the daily newspapers."

It is not so long ago that the white slave and other underworld news began to crowd the news columns. It started as a little spice; then, as city editor rivaled city editor, we were treated to more and more until the whole feast became spice. The news columns were not enough to give "the readers what they wanted," and the Sunday editors took up the good work. Then we fairly revelled in instructive reading. We were given "Confessions of the Queen of Spades," and told how to perform every underworld trick from mere everyday, common, ordinary house burglary to scientific bank robbery. We were instructed, with such painstaking detail as might be given to correspondence students, just how procurers secure their victims, and conduct their business operations. In New York we were given the official police list of addresses of gambling and disorderly houses, an interesting pocket companion for every young man and woman.

And if any of us had become particularly squeamish or had taken note of these facts we would have been told, "It's news. It's what the readers want." Or else we might have been met in a tone that said, "We are teaching you, reforming you, uplifting you. This is the Press's greatest work." But the truth is no one said anything or even stopped to think about it. We took this condition for granted.

Then the magazines caught up with the procession. By placing the same material in grammatical English, and labeling it fiction, we were given realistic literature. Why retouch on the oceans and oceans of filth that we have been treated to in our best selling magazines? The tide is still coming in. Further and further in, into our free libraries and homes, for all to be contaminated, young and old.

But why complain? Say the magazines: "We are giving the public what it wants." "We are doing a great work."

Along about this time our managers and playwrights fall in at the tail end of the procession. "Assuredly," they reason, "if the readers of the newspapers and magazines want this, then it is our duty to give it to our playgoers. We shall not be amiss in our duty, we shall have crook drama, white slave drama. The public wants it."

We got it. For the drama of this class we hold no brief, we shall file no opinion. We are historians now. The white slave drama was called and it came. But at the same time the long-silent Vesuvius belched forth in eruption. Our editorial writers were shocked. The idea of showing such things on the stage. Red-lights! B'r'r'r! Police!

And lo and behold! Two of the loudest shouters in the fight for virtue were the clean-minded dailies that during Roosevelt's term were made the subjects of a Presidential order barring them from the mails for their reports of the Thaw trial! Worthy leaders of a worthy cause! Smutty pots calling cleaner kettles black! "To what ends the *world* hath come."

The managers said, "We are only giving the public what it wants." But did this statement excuse the drama? Nay. Material that was virtuous and uplifting in the news columns was degrading on the stage. Themes that were ennobling in the hands of magazine writers were filth when placed upon the boards. When within easy reach of young and old, the topics were to be recommended. When in the semi-protected auditorium they were taboo.

Logic? Not at all. But it produced results; and the drama has been taught another lesson. Don't follow in the steps of newspaper and magazine editors. For he who ends the procession gets the whacks, not he who leads.

Now, let us tell you why such a worn-out, hackneyed, title was chosen. The Worm Turns. Let the worm turn. Who ever heard of a worm doing any injury to his persecutor when he turned? Bite? Why, he can't even bark as a short-haired, yellow, mongrel dog could at least do.

Wriggle, worm, wriggle.

SPARKS

(*From an Exchange.*)

Scores of actors and actresses are going about the city these days looking for engagements, and some of them wonder why they fail to get them. The answer is easy; they do not deliver the goods; they do not know their trade. When Madame Bernhardt was at the Palace Theater here last Spring it was suggested in this paper that instead of standing around the corners gossiping with each other the players should visit the Palace and see what real acting was; observe the painstaking way in which the trained artist did her work. Some of them acted on the suggestion and doubtless profited by it. An actor may be born, but certainly study will help him. He begins with a good voice and a genius for mimicry, but these do not make a successful actor. He must have intelligence and training; he must learn his trade.

A young woman in this city has set an example that well may be followed by others who wish to succeed on the stage. About two years ago this girl's father died, leaving her and her two sisters with small means. They decided to go on the stage, and consulted a wise lawyer, who told them to first learn stage work. The elder of the three sisters went to a dramatic school and for a year studied acting and at the same time took lessons in singing and dancing. She taught her sisters all she knew and then wrote a one-act play for herself and sisters. She had an experienced playwright go over this, edit it, cut in and change it until it was right for production. The young woman secured a tryout at a local theater, and after that played three weeks in New York vaudeville houses, perfecting the act and getting it in working order.

One day last week the manager of the United Booking Offices sent this enterprising young lady a contract calling for fifty-two weeks' work—one whole year without a break. When the young ladies get through with this engagement they will have a small fortune. Their success is due entirely to hard work; they did not race from manager to manager begging for a chance; they fitted themselves for their work so well that managers sought them, as managers always will seek the players who can entertain their patrons.

PLAYWRIGHTS' ASSOCIATION

Editor DRAMATIC MIRROR:

SIR.—I was much interested in Mr. Seidman's letter in this week's issue of THE MIRROR, as such an organization known as the Playwrights' Club has been in existence and holding regular meetings for over a year, during which time four out of eight original members have sold plays.

The organization meets every three weeks, a play is read and criticised by the members, and other helpful discussions are entered into. The members include Matthew White, of *Munsey's Magazine;* Homer Croy, of *Leslie's Weekly;* Don Marquis, of the *Sun;* Henry Albert Phillips, George B. Seitz, Charles Neville Buck, Theodore Dreiser, Robt. S. Stoddard, Russell E. Smith, Walter A. Frost, Carl Crow, etc., etc.

We have more noted playwrights with us at our meetings and they give aidful criticism.

If the younger playwrights will communicate with the undersigned there is no doubt that they will be taken into our meetings. See New York *Sunday World* (Metropolitan Section) for write-up next Sunday of latest meeting.

Sincerely yours,
RUSSELL E. SMITH.

EDITORIAL ROOMS, THE WORLD, PARK ROW, NEW YORK, Sept. 30, 1913.

EDITOR'S LETTER BOX

PHILADELPHIA.—Clyde Fitch's plays, with original casts and full details, are published by Samuel French, 28 West Thirty-eighth Street, New York.

J. L. M.—We are unable to state whether Dorothy Dunn, playing the role of Wendy in Maude Adams's Peter Pan company, is related to Emma Dunn, of The Governor's Lady company.

H. F.—Among the members of the stock company at the Washington Theater, Detroit, are Sue MacManamy, Marie Louise Benton, Ida Glenn, Blanche Carlyle, Walter Greene, Charles Carver, Harry Huguenot, and Jerome Edwards.

READER.—Master Burford Hampden, of The Blue Bird, was born in England. He attracted notice by playing Puck in The Midsummer Night's Dream, at a special coronation performance given by Sir Herbert Tree's Shakespearean company before the King and Queen of England. He was then engaged to come to this country to play the leading boy in The Blue Bird.

THE BOOK OF THE WEEK

JOAN THURSDAY, a novel by Louis Joseph Vance. Boston: Little, Brown & Co. Price, $1.30.

This is a story well worth the few hours required for perusal. The author has evidently written *con amore* on a theme with which he is familiar. The book has atmosphere, and some of its characters are easily recognizable by the initiated. Joan, a product of New York's submerged and graduate from behind the bargain counter, passes through the various vicissitudes, in her aspirations as a footlight recruit, common to more than one who has reached the summit of her ambition. Indeed, her experiences might easily pass as the biography of some score or more of our best-known footlight favorites. The photographic fidelity with which Mr. Vance depicts the home conditions of the Thursby family; its sordidness and squalor; the inherited tendency (though not especially emphasized) that lurks in every member of the family composed of father, mother, son, and two daughters, and which realizes itself in their final fall, are clearly conveyed to the understanding of the reader with the dexterity of the sociologist who knows how to write romance. To tell the story of how our heroine passes through the various phases, how, in her weakness, despite a certain innate shrewdness, she is unable to seize her opportunities for social elevation which present themselves to her, through a brief heart affair with her dramatist lover, and how her fatal aspirations lead her by devious paths to final success, would be taking away the zest of the reader, and it is, therefore, just as well to let the author tell his own story. It is well worth reading, and will help pass an idle hour or two pleasantly. A. K.

"CADETS"

(*From the San Francisco Monitor.*)

We are sorry to see the always careful and conservative NEW YORK DRAMATIC MIRROR misusing the word "cadet" in reviewing a play dealing with white-slavers. The use of the word "cadet," in such a connection is unwarranted, and, of course, the author of the play is the one to blame. When we have such bodies of young men as our West Point Cadets, our League of the Cross Cadets, our Sierra Cadets, wearing the title "cadet" with honor, it is painful to hear it applied to the lowest known form of the species man. We hope THE MIRROR, and, in turn, the author of the play in question, will strike the word out.

BRADY COMPANIES ON TOUR

Three of the Little Women companies which William A. Brady sends on tour this year opened their seasons recently. A Southern company opened at Shenandoah, Pa., a company to play the northeast territory opened at Rochester, and the Middle West company started in Detroit. Other road openings last week of William A. Brady's attractions were Ready Money and 'Way Down East. The former began a Southern tour in Norfolk, Va. The latter inaugurated its nineteenth consecutive year with an engagement at the Lyric Theater, Cincinnati.

JOHN CORT, ALTRUIST

John Cort has acquired five acres of ground at Collender's Point, Noroton, Conn., which he intends to develop as a bungalow colony for members of the theatrical profession.

Prominent Critics

Hans von Kaltenborn, dramatic critic of the Brooklyn *Daily Eagle*, began his artistic career at the tough age of sixteen by juggling Indian clubs on the stage of Berard's Opera House at Merrill, Wis. He wanted to use wine bottles, but the janitor objected after the first rehearsal. At the outbreak of the Spanish War his sense of the dramatic made him want to be a hero, and for eight months he sang himself to sleep with "Just as the Sun Went Down" and "Go Break the

HANS VON KALTENBORN.
Dramatic Critic Brooklyn *Eagle*.

News to Mother" on the tented fields of Anniston, Ala., rising to the proud position of first sergeant of company F, Fourth Wisconsin Volunteer Infantry. After several years spent in such diverse occupations as selling paints and oils, running the "wannegan" in a lumber camp, and gathering local items for the Merrill *Advocate*, the last-named experience centered his ambition upon the literary career, and for two years he basked in the artistic atmosphere of Paris and environs. In the intervals between basking he sold American stereoscopes to French natives, acquiring, in the process, a choice vocabulary of recondite French expletives which now enables him to express his real opinion of a John Cort production without offending the business office.

After serving his novitiate as a New York reporter, he entered Harvard, largely on his French vocabulary, and after four years of intermittent application to "ponies," "syllabi," "reading notes" and similar first aids to Harvardians, received what the catalogue describes as the "Degree with Distinction in History and Political Science." Incidentally, while an undergradute, he played hookey from lectures on the Merovingian Kings to hear Professor George Pierce Baker talk about play-writing. He also acted in French plays, German plays, and in some of the plays written for Professor Baker. With Edward Sheldon, who was then writing Salvation Nell, and a few others, he helped organize the Harvard Dramatic Club, and was its first manager and treasurer.

In the Summer of 1909 the late John Jacob Astor was looking for a Harvard man who could teach his son Vincent algebra, geometry, rhetoric, French, German, Latin and a few other subjects by approved methods of painless injection while they automobiled in Europe and yachted in the West Indies. Having taught himself the Harvard entrance requirements in the leisure moments of two money-earning Summers, Mr. von Kaltenborn was recommended for the job. He took it, but the *dolce far niente* told on him to such a point that he refused to have his salary doubled, and after putting the present head of the house of Astor past the Harvard Admission Board in French, German and algebra, he stopped working for money and went back to journalism.

He has been the Brooklyn *Eagle's* military reporter, City Hall reporter and political reporter, and during the Winter of 1910-11 acted as its Washington correspondent. Soon after coming back he became dramatic editor, and he has held that desk ever since, with occasional interludes to write editorials or report such special occasions as the "war of the two governors" in Albany. As a Harvard man he is naturally keen for stage "uplift," and a score of New York clubs and societies have applauded his post-prandial oratory upon this expansive topic.

"THE GREATEST HAMLET SINCE BOOTH"

NOW that Forbes-Robertson has had knighthood conferred on him, he is being feted and banqueted, and we read of a St. Regis dinner in his honor: "The room had the semblance of an English garden and was illuminated by modulated electric lights of white and red. There were about eight royal crowns constructed of smilax and red and white roses placed upon the table. American and English banners completed the decorations."

No one rejoices more than the present writer in the social success of Sir Johnston. Yet he remembers that but a few years ago—not more than seven or eight—there were few to do him honor.

I was a dramatic critic on a Washington paper at the time. Robertson had come over to play The Light That Failed. The New York engagement was lamentably short. The actor was sent on tour. He gave one performance of Hamlet in Philadelphia with scenery largely improvised and a cast engaged for the Kipling play. The performance was given in honor of the late Dr. Howard Furness, editor of the Variorum Shakespeare. The next performance of Hamlet was given in Washington at the Columbia Theater about Wednesday of that particular week.

The Light That Failed had made no serious impression. A small audience only greeted Mr. Robertson in Hamlet. I remember how, utterly unprepared for such a master stroke of acting, I was completely carried away by the beauty and pathos of his Hamlet. I infused some of my enthusiasm into my review and said: "The greatest Hamlet since Booth."

The tragedy was again billed the following evening. Quite distinctly I recall the words of the manager of the company who greeted me at the door on my return to the theater to see the performance a second time:

"That was a very good notice you gave us this morning," he said, "but if the performance was all you described, why don't they come? We've got $300 in the house."

I ventured to turn prophet. I said: "If Mr. Robertson will come back here next year and play Hamlet, people will stand up to see him."

The manager shrugged his shoulders in contempt. "That's the way people always talk. Next year! Well, he won't come back next year. Take my word for it, you'll never see Robertson play Hamlet again."

Many old playgoers accepted my verdict in dubious silence. Many were sarcastic. On Friday and Saturday evenings The Light That Failed was again advertised, but the Saturday matinee was devoted to a farewell performance of Hamlet.

Nothing was expected of it, but on Saturday afternoon the theater was compelled to stop selling tickets to the gallery.

A year passed, and Mr. Robertson returned to this country in a new play, Love and the Man. It, too, proved a fiasco. Washington saw it. The week passed to comparatively small receipts, but the audiences were composed of exceptionally well-bred people—General Corbin and Mrs. Corbin, members of the President's family, members of the diplomatic corps, statesmen and politicians, a few mere millionaires also.

The production was taken to New York. Broadway wanted none of the English actor. It gave him the cold shoulder, the stony stare, the cold hand. In precisely four weeks Mr. Robertson was back in Washington. But it was not The Light That Failed nor Love and the Man. A week of Hamlet was advertised.

I saw it nine times, in whole or in part, and rejoiced in my prophecy. *They were standing up three deep* to see the actor I had been sneered at for declaring to be "the greatest Hamlet since Booth."

Before the company was taken to New York an inspired press agent billed the metropolis with this catch-line. This time New York was more hospitable to the distinguished actor, and after that Mr. Robertson had easy sailing.

FREDERICK F. SCHRADER.

If the stage reformers who have no Christian charity and no human sympathy for the people on the stage will take the trouble to look up the statistics they may take the lesson to heart that the jail records show fewer actors by 90 per cent. among the inmates than of any other profession. There are eleven actors serving prison sentences in the whole United States.

The American branch of the Theosophical Society, recently meeting in the Auditorium in annual convention, has solved the Bacon-Shakespeare controversy. After the elements of proof have been accomplished, the proposition, simplified, is that Francis Bacon and William Shakespeare traded souls, and the soul of Bacon directed the body of Shakespeare as an instrument in the making of the famous plays.

This being off our mind, we will go to see Forbes-Robertson play Hamlet.

Personal

BALLARD.—Frederick Ballard, the author of Believe Me, Xantippe, is in Boston making arrangements for the production of a new play, We, the People. John Craig will give it at his Court Square Theater.

DAVIS.—Glenmore Davis has ceased, for the time being, to supply theatrical press stories, and is now writing fiction stories for monthly magazines and

EDGAR ALLAN WOOLF.

other periodicals. Mr. Davis longs for a change, and by giving his imagination play and fancy scope in romantic literature feels sure he will find the needed anæsthesia.

FULLER.—Really no subline is necessary for Mary Fuller's picture, which adorns THE MIRROR cover this week, but we add it to say that she is still with the Edison pictures. Miss Fuller is one of the few motion-picture stars to get her training almost entirely before the film. She is identified with many well-known "features," particularly with "What Happened to Mary." She has also written many scenarios.

HOUGHTON.—Charles Frohman is in receipt of a letter from Stanley Houghton, author of The Younger Generation, which contains the first account, lately received, of the whereabouts of this youngest of English playwrights. The letter was dated Cosmopolitan Hospital, Giudecca, Venice, and in it Mr. Houghton says that he has been dangerously ill for the last three months, mainly from repeated attacks of appendicitis, but that the news of the success of his play in New York is almost enough to restore him. Mr. Houghton adds: "I fear I have to encounter one or two operations, and it will be some time before I am ever able to write again. Please remember you shall have my next play."

STRAKOSCH. — Edgar Strakosch, of the younger generation of that famous family of operatic impresarii, has returned East after an eleven years' residence in California, whither health consideration took him, completely restored. While on the Pacific Coast Mr. Strakosch located in Sacramento, where he was engaged in real estate and financial business and also managed the Diepenbroch Theater. He was the pioneer there of the motion picture business and built three theaters for that purpose in Sacramento. When the Essanay Company offered a $100 prize for an original word, which should convey their business to the public mind, Mr. Strakosch coined the word "photoplay," and was winner among 2,500 competitors. His main reason for returning East is to be nearer his daughter, Mrs. Walter E. Heller, of Chicago.

WOOLF.—Edgar Allan Woolf has the distinction of being one of the few men who have written successful plays for vaudeville. The ability to do so seems to demand a gift of its own. Mr. Woolf gives some important information on the subject in a special article on page 4, which he has written exclusively for THE MIRROR. We recommend this article to all who contemplate writing for vaudeville audiences as well as to many players who think of taking "a flyer" in vaudeville.

IN "THE BIRD CAGE"

Scenes in the Comedy Tried Out in Providence Last Week Attracted Wide Attention

When Philip Bartholomae presented The Bird Cage, a comedy by Henry Austin Adams, in Providence, R. I., last week, scenes in the comedy raised a disturbance which reached all the way to New York. Tht newspapers unearthed the fact the author was a former Episcopal rector of this city, who deserted his church for Roman Catholicism, abandoned his wife and four children, and eloped with an eighteen-year-old girl, declaring that she was his "mystic soul."

The men who sent out news dispatches jumped at the conclusion that Adams had written the story of his own life and his code of ethics into the play; but the comedy, regardless of any such connections, would have aroused a stir on its own account. The story is that of a girl who has been engaged for three years to a navy officer. He returns home, but is ordered away again suddenly, and he wishes to be married before he goes. The ceremony is performed in the afternoon. The next act is laid in a room just off the bridal chamber, and an aunt of the bride proceeds to tell her some of the things that a girl should know after she is married—"the mysteries of life." At least, she did tell her some things for the next five minutes, until the Providence police came along as censors.

But the big theme of the play deals not so much with those "mysteries" as with the fact that the girl loved some one else when she married. In the three years that her fiance had been away she had fallen in love with an artist; and, though she had been rushed into marriage against her will, she rebelled afterward, in that scene just off the bridal chamber, against seeing her husband. The spirit of the play seemed to be that in cases of the kind divorce should be made easy.

So many complaints were made to the Providence police that a delegation of officers attended on Thursday night; but at that time the conversation between aunt and niece had been eliminated, and when the girl rushed out of the bridal chamber she wore a traveling suit instead of the kimono, which had enfolded her on previous occasions. The police did not interfere. The play left Providence Saturday night, and, so far as can be learned at the time of going to press, it has been withdrawn from the stage; at least until some scenes can be rewritten.

Philip Bartholomae declared to newspaper men last week that at the time he accepted the play he knew nothing of the author's past life. He said the play came to him through a playbroker, and later he learned that the author was a person called Austin Adams, who lived in California. There seem to be doubts as to whether the comedy will come to New York at all now, though Mr. Bartholomae has said that he might give it at a special matinee just to demonstrate that it was not a "bad" play.

LEW FIELDS ENJOINED

Scene Charged as Infringing Frohman's "The Girl on the Film" Eliminated

In the suit of Chappell and Company, Ltd., and Charles Frohman, against Lew Fields, the United States Court granted an injunction Oct. 1, restraining Mr. Fields from exhibiting the scene complained of as an infringement on The Girl on the Film copyright, despite attorney of Mr. Fields, Mr. Klein's, contention that, since the passage of the new English copyright act, the President's proclamation declaring that Englishmen could obtain the benefit of the United States copyright, must be regarded as without force.

W. D. Leonard, attorney for the complainants, urged that the proclamation must be held in full effect, that no court had power to disregard it, and that the new English act still permitted copyright in published works to American authors.

Judge Hough took the latter view, and in granting the injunction has created a precedent of much interest.

At Mr. Fields's office it was stated that the infringing act had been cut out of the piece.

PROFESSIONAL WOMAN'S LEAGUE

The first rummage sale of the Professional Woman's League was held at the League rooms, 1099 Broadway, Sept. 29. A goodly sum was realised and the proceeds will go toward replenishing the wardrobe of the League, which is either hired or sold to actresses, but principally reserved to help needy actresses to properly dress their parts and thus aid them to secure engagements which otherwise might not be likely.

Oct. 31 (Hallowe'en) is selected as the night of the League's costume dance. Handsome prizes will be awarded for the handsomest, the most unique and the ugliest costumes. A good-fellowship dinner will be given on Oct. 18, and the big annual event, the bazaar, will take place at the Waldorf-Astoria Dec. 19 and 20.

THEODORE ROBERTS MISSING

Theodore Roberts departed last week from Believe Me, Xantippe, in which he has been playing the sheriff. M. Tello Webb, who had a small part, has moved up into the sheriff's role, and the farce goes on with undiminished popularity, but Mr. Roberts's friends, and perhaps his former wife, would like to know where he has gone. Sheriff Harburger, with whom Mr. Roberts was on perfectly friendly terms a short time ago when the sheriff was the guest of honor, is said to be on the hunt for him. The reason is said to be that the former Mrs. Roberts claims some alimony is due, and the sheriff wants Mr. Roberts to settle. The actor spent six months earlier this year in the Ludlow Street Jail as a member of the Allmony Club.

AGENCIES BUY HEAVILY

Ticket Men Have Paid Particular Attention to "Adele" and "Potash and Perlmutter"

If any further proof were needed that Adele would stay at the Longacre Theater for a long time to come, Tyson's agency furnished it last week in buying $48,000 worth of seats. These are spread out over the next eight weeks. The agencies are also looking far into the future for Potash and Perlmutter. Tyson had bought 417 seats for every performance of that play for the first eight weeks before the comedy ever came to town. This is the eighth week now, and not only Tyson but the other ticket men have bought again for eight weeks.

It is rumored that these seats bought by Tyson are selling on other stands than those bearing his name. For example, the soda fountain at the door of the Cohan Theater and a ticket agency up two doors, even though they haven't learned to spell "Perlmutter," have the tickets. Last year the seats for Within the Law were bought by the agencies in a pool, and sold generally.

William M. Erbe, president of the Tyson Company, applied last week for an injunction to restrain the Hudson Trust Company from disposing of any of the Tyson Company's stock. In the hearing before Supreme Court Justice Gavegan, Mr. Erbe explained that the Tyson Company, controlling twenty hotel news stands and theater ticket agencies, was distinct from Tyson and Company, which controls three prominent hotel news stands. M. L. Malevinsky, who appeared in opposition to the proceeding, charged that Mr. Erbe was a dummy of William S. McBride, and his election a week ago was part of a scheme to combine the Tyson and McBride interests. This was denied by the Tyson attorney. Both parties will submit briefs to-day.

TO REGULATE CIRCUSES

Buffalo Will Require Strict Conformation to Rules of Health and Decency

Strict regulations are to be exercised over circuses and similar shows in Buffalo, as the outcome of a meeting by the board of health, when a report was submitted which called attention to several cases of smallpox last Summer, due the trail left behind in unsanitary conditions of the grounds occupied by them. Sanitary permits will be necessary. To obtain these the applicant will have to file a detailed statement of the number of employes, the animals, the extent of sanitary facilities, and other necessary information. Other regulations covering health conditions and decency will be enforced.

In addition bonds of $5,000 will be required before the permit is issued, and violations will be punishable by fines of from $10 to $250.

A NEW PLAY BY WM. JOSSEY

Successfully Produced in the West, with Albert Phillips and Leila Shaw as Co-Stars

Albert Phillips and Leila Shaw, under the management of Bowland and Clifford, Inc., presented a new and original play in three acts, by William Jossey, entitled One Woman's Life, for the first time, in Rockford, Ill., Sept. 14. The plot of the play was suggested to Mr. Jossey by Mr. Phillips and is said to be a decided success. It is booked over the Stair and Havlin circuit.

PLAYS DEPARTING FROM NEW YORK

Rob Roy, the elaborate revival of De Koven's opera, which pleased most of the critics, but did not attract the public, went on tour Saturday night. It opened in Atlantic City Monday. When Dreams Come True will take to the road next Saturday.

Paul Armstrong's latest play, The Escape, departed from our midst on Saturday night. It introduced Catherine Calvert, but did not get enough business to stay. Armstrong gave the play to Harry Davidson, manager of the company and his lieutenant for several years. Davidson may gather a company to send it on the road, or he may try it in stock. This is the same play that Oliver Morosco produced in Los Angeles and Chicago, but failed to bring into New York because of a disagreement with Armstrong.

BLANCHE BATES HURT IN RUNAWAY

Mr. and Mrs. Creel (Blanche Bates), while driving in a buckboard near Lake Mahopac, Putnam County, N. Y., Oct. 3, were the victims of a runaway. Both were thrown out and picked up along the road by George B. Pryor, who pursued the runaways in an automobile. While Mrs. Creel suffered only cuts and bruises, the accident is doubly deploring in her condition approaching motherhood.

RALPH KELLARD MARRIED

Cards received by THE MIRROR from Dr. Rebecca Lee Dorsey announce the marriage of her niece, Rebecca Lee Dorsey, to Ralph Kellard.

CHANGES IN CAST

George Fawcett and Frank Craven Leave Mathewson Play

When the comedy written by Christopher Mathewson and Rida Johnson Young comes into New York next week, Florence Reed will have the principal feminine role. She and Malcolm Williams joined the company this week in Buffalo. George Fawcett and Frank Craven departed. Several changes have been made also in minor parts. The play, by the way, has had its name changed from Fair Play to The Girl and the Pennant. It was tried out in Atlantic City and Baltimore under the former title, and though it did not create a riot in either place, it was favorably received. Edgar Selwyn rewrote it during the tryout.

The comedy will come into town next Monday, probably into the Lyric Theater. Arrangements had been made for that house, but on last Monday Her Own Money, the Winthrop Ames production, was shifted there from the Comedy Theater. The Lyric has the advantage of a large $1 balcony, which will allow for the people who want to see the Mark Swan domestic comedy, but do not care to pay for orchestra seats.

Believe Me, Xantippe moved from the Thirty-ninth Street Theater to the Comedy on Monday night also. It will continue its successful career at the latter house, with matinees Thursday and Saturday. At Bay, a new drama by George Scarborough, author of The Lure, opened at the Thirty-ninth Street Theater last night. Guy Standing and Chrystal Herne headed the cast. In their support were: George Howell, Edwin Mordant, Mario Majeroni, Phyllis Young, Walter Horton, S. E. Hinse, Freeman Barnes, Edward Lehay, Charles Mason, Fred Hilton, John Herne, and Harry Hadfield.

CYRIL MAUDE ARRIVES

English Actor-Manager Begins American Tour at Toronto—Reaches New York in November

Cyril Maude and his company, including his daughter Margery, who will play leading parts, arrived in Montreal last week, and they began a week's engagement at Toronto on Monday evening. None of the company except Lennox Pawle and John Harwood has ever been in America. Mr. Maude brings productions for seven plays and half a dozen curtain raisers.

The opening play in Toronto was Toddles, that ran for 300 nights in his London theater, the Playhouse. It will also open the New York engagement on Nov. 3. Other plays in the repertoire are: The Second in Command, Beauty and the Barge, Tantalising Tommy, The Head Master, played by Mr. Maude before the King and Queen at Balmoral Castle just before leaving England; Grumpy, produced by Mr. Maude last month in Glasgow, and a new version of The Vicar of Wakefield, just completed for him by Louis N. Parker.

George C. Tyler met Mr. Maude and his daughter in Montreal last week. Both the actor-manager and his daughter were wearing handsome jewels presented to them by the King and Queen as souvenirs of the command performance. They remained in Montreal two days and were entertained there extensively.

"THE GUILTY MAN"

Daring Play to Bring New Laws Causes a Disagreement Among Its Supporters

If the present disturbance over The Guilty Man keeps up, that play will have had far more advertising than Damaged Goods by the time it is produced. The men back of the play announced at the beginning that it was to stir up a discussion which might result in the passage of laws by the Legislature legitimatising children born out of wedlock, and allowing physicians to prevent the birth of unwelcome children. Well, the discussion is on.

The very next day after the announcement (on front pages) that the Sociological Fund of the *Medical Review of Reviews* would produce a dramatic version of Francois Coppee's novel on Nov. 14, three well-known persons named as sponsors sent in their resignations. The three were Hamilton Holt, Mrs. Charlotte Perkins Gilman, and Dr. W. C. Crampton. John D. Rockefeller, Jr., whose name had been connected with the venture, issued a statement to the effect that he was not a party to the presentation of the play.

Dr. Ira S. Wile, editor of the *Medical Review of Reviews*, and a member of the Sociological Fund committee of the publication, told the newspaper men a day or two later that Frederick H. Robinson, publisher of the paper, and president of the company to father the play, had not been authorized to make any such announcements as had been made. Dr. Wile said that the *Review* had never yet voiced any such views, and he said that it was not in sympathy with the movement to obtain any such legislation.

Mrs. Rose Pastor Stokes sent word down from Connecticut that she also had a few faults to find with the men back of the production. She charged that the chief scene in the play had been plagiarized from a work of hers called Mary. Mr. Robinson replied by demanding through an attorney a public apology.

In the meantime the money seems to be coming in to guarantee the production at the time announced. Clergymen and others are contributing. Norman Hapgood, editor of *Harper's Weekly*, has also come to the defense of the movement.

The PUBLICITY MEN

An electric sign of billboard style now graces the roof of the Times Square Hotel. It advertises Christie Macdonald in Sweethearts.

Max Elser, Jr., and Abe Lebenson are ahead of Anna Pavlowa and her troupe of dancers, who will open at Meriden, Conn., Oct. 21.

The *Times* on Sunday carried a very neat story about Jack Barrymore's experiences when he was down and out. Murdock Pemberton is still on the job for Believe Me, Xantippe.

Publicity men sending matter to the *Press* can no longer address it to Wendell Phillips Dodge, dramatic editor. He resigned last Saturday. A new man is on the job. Will he please favor us with his name!

Theodore A. Liebler, Jr., gets the credit for a display in the New York papers last week when Cyril Maude landed in Montreal for the beginning of his American tour.

Since he really believes that publicity isn't such a bad thing for actresses, Archie Bell is coming on from Cleveland to increase the fame of Olga Nethersole.

George A. Florida, having closed his season ahead of the Arlington and Beckmann's Oklahoma Ranch Wild West Shows, is now in advance of a special company of Quo Vadis pictures. Florida will return to the tented field next April.

The Sunday papers nowadays are carrying whole pages about Bayard Veiller. By the time Lee Kugel gets through, the public will be so interested in The Fight that they will forget Veiller ever wrote Within the Law. There is a story that Veiller has signed a contract to deliver all his plays to William Harris for the next five years. Which may explain Kugel's standardizing the playwright's name.

It seems fairly safe now to speak of that Rachel Crothers play as Young Wisdom. Anyhow, Harry Davis will call it that in any newspaper notices he may get, at least until he gets orders from Joseph Brooks or Klaw and Erlanger that it is to be called something else.

William Collier is now having his bit of fun with that Alan Dale review of The Fight. In the papers last week appeared this ad: "William Collier says of Who's Who:

"'It does not bite,
It does not grip,
But it does tickle!'"

Edwin Bower Hesser, who was for two years general press representative of the Kinemacolor Company of America, is now directing the publicity department of his own grand opera enterprises, with offices in the New Amsterdam Theater Building. Since last April, Hesser has directed a tour of stars secured through the Boston Opera company, and this organization has visited practically all of the eastern cities of Canada and New England. A Southern tour starts Oct. 27 at Scranton, with a repertoire of grand operas, with singers from the Metropolitan, Boston, and Covent Garden opera houses.

The Western company of The Conspiracy gave a midnight performance in Boston recently in the theater where the No. 1 company is playing. The Press Club and the No. 1 company were present, and others, making it an enjoyable occasion. Thus doth William Bartlett Reynolds become ever more popular. He had a full page in the Boston *American* a Sunday or two back.

There was a story in the *Herald* last week under a two-column head that Donald Brian and Percival Knight had made a bet of $500 in the Lambs Club that they could travel the links just a little better than Will West and Robert Evett. The story said that it all happened because some one said that the right way to putt was with your heels together. But we have a suspicion that it all happened—or at least the story happened—because there are some lively imaginations in the Frohman press office.

Ed E. Pidgeon has rounded up an interesting pair of turkey trotters for the Jardin de Danse. Or, at least, he says they came to the popular gathering place on the New York roof for a supper party to Alice Lloyd, and their ability was recognised at once. They are Colonel Marc Diamond, a retired portrait painter, seventy-seven years old, and Madame Arina de Laware, a composer and grandmother several times. She is sixty-five years old. Both have silver locks, but they waltz, turkey trot, and tango with all the enthusiasm of a John Henry Mears. They give two performances every night.

The great John Henry, by the way, is going to give a lecture next Sunday evening in the Lyceum Theater. He will speak about himself and other interesting people he met in that record-breaking trip around the world.

FROM BOSTON

"A Good Little Devil" Coming.
"The Sunshine Girl" Pleases.
"Disraeli" Fills the Plymouth.
Kate Ryan to Teach Acting.
Harvard Dramatic Club Offers Prize for Comedy by a Student.

BOSTON, Oct. 7 (*Special*).—As Within the Law is still doing so well in New York and as the Shuberts were unwilling to have the play come here with a second company, next week's booking at the Shubert has been changed, and Bought and Paid For, which was promised several times last season, but which Boston has not yet seen, has been substituted.

Last night's only change of bill was at the Castle Square, where the John Craig company is playing Hoyt's A Temperance Town. As the audiences at the Castle are this year showing a decided liking for "good old melodrama," Mr. Craig is to give them next week Blue Jeans.

Beginning Monday the Shubert will be a two-a-day house for two weeks, first the Polaire-Hoffmann-Lady Richardson engagement, and then Evelyn Nesbit Thaw in her pantomime of the Latin Quarter, Marietta.

The single week engagement promises to be frequent in Boston, and in some cases is to be regretted. For instance, after the run of The Sunshine Girl at the Hollis, Maude Adams is to give a single week of Peter Pan, and following The Follies at the Tremont will come Billie Burke in The Amazons, also for a week only. Either play could, of course, remain many weeks to every one's profit, but I suppose we should be thankful of their coming at all. And the managers cannot be blamed for looking at Boston rather askance, for we seem not to be living up to our reputation as a good theater town. At least some attractions have played this Fall to much poorer business than they deserved.

The first week of The Sunshine Girl, however, brought the Hollis over $16,000, which is the second best week for musical comedy in Boston's record, the record being held by The Pink Lady. The Follies, as expected, are drawing well at the Tremont, the first night being their largest yet in Boston. Playing against five other new attractions, Disraeli, after playing nineteen weeks last year, drew the first night last week at the Plymouth within $36 of last year's first night's receipts. Mrs. George Arliss, who is playing Lady Beaconsfield in Disraeli this season, has given up her former stage name of Mabel Montgomery, and is now known as Florence Arliss. She is playing with her husband for the first time since he became a star, though she was in The Devil.

There are two sets of father and son on Boston stages just now. The Cohens, Sr. and Jr., are together at the Colonial in Broadway Jones. And W. T. Carleton, the veteran opera singer, who has a part in Joseph and His Brethren at the Boston, is father of W. F. Carleton, who is now John Craig's leading man at the Castle Square.

It is good news to hear that when The Conspiracy leaves the Park, near the end of the month, it will be followed by A Good Little Devil, one of the pieces that we thought we were not to see because of the foolish Massachusetts law regarding stage children.

Edward Vroom is still making plans for a resident company to play here in a repertoire of classic and romantic drama.

Margaret Mayo is writing a new play for Jane Cowl, to be produced in Boston some time this season.

The Harvard Dramatic Club, in an effort to secure a comedy instead of the usual serious play, has offered a prize of $50 for the best comedy by a Harvard or Radcliffe student.

It is now settled that Pavlowa will begin her American tour with four appearance at the Boston Opera House late this month. She brings with her this year much scenery designed by Bakst himself and an orchestra under the direction of Stier.

The Whip is due at the Boston in about a month.

Kate Ryan, who began her stage career at the Boston Museum, and who is one of the best known figures on the local stage, is now to devote herself to the teaching of acting. Of late years, with John Craig, William Parke, Lindsay Morison, or the Eleanor Gordon company, she has had practically every dowager part in local stock productions.

The Toy Theater is this year making a special effort to draw the general public as well as the particular circle most interested in its productions.

The railroads out of Boston have renewed the midnight trains which were put on last year as an experiment at the request of local managers.

FORREST IZARD.

FROM WASHINGTON

"The Master Mind" This Week.
"Madame X" is Well Liked.
"Kismet" Proves Popular.
"Her Little Highness" and "What Happened to Mary" Play to Packed Houses.

WASHINGTON, Oct. 7 (*Special*).—Her Little Highness, Channing Pollock's Such a Little Queen in operatic form, with Mizzi Hajos in the title-role, was a sterling success at the Columbia Theater. The current week's offering is The Master Mind, Daniel D. Carter's four-act play, with Edmund Breese in the stellar role.

Kismet was a magnetic drawing card at the National Theater during the past week. This week's offering at the National is The Ghost Breaker, with H. B. Warner.

What Happened to Mary pleased large audiences at the Belasco last week. Primrose and Dockstader, with one of their best and biggest blackface minstrel entertainments, are thoroughly pleasing the Belasco patrons this week.

At the Academy of Music during the past week Emmie Blair in Madame X. The present week's bill presents Officer 666 for the first time in Washington.

At Poli's last week Jules Eckart Goodman's play, Mother, was a strong stock offering with Helen Tracy. Attendance large. The current week stock presentment is The Traveling Salesman.

NEW YORK THEATERS.

HIPPODROME
6th Ave., 43d-44th Sts. Evenings 8
Daily Matinees at 2 Best Seats $1
AMERICA
1,000 People | Increased Orchestra | 200 Horses | 50 Indians

Phone 9260 Columbus **Winter Garden** B'way & 50th St.
Evenings at 8:10. Matinees, Tuesday, Thursday and Saturday 2:10
2d Edition—THE
Passing Show of 1913
With ANNE DANGREY
Extra Mat. Columbus Day, Monday, Oct. 13

SHUBERT THEA., 44th, W. of B'way
Phone Bryant 8430.
Evenings at 8; Matinee, Saturday at 2.
FORBES-ROBERTSON'S
FAREWELL TO NEW YORK
With GERTRUDE ELLIOTT and London Company
In REPERTOIRE

39TH STREET 39th St., near B'way
Phone 413 Bryant
Evgs 8:30 Mats. Wed. and Sat. 2:30
AT BAY
With Guy Standing and Chrystal Herne.
A New Modern Play by
GEORGE SCARBOROUGH
Extra Mat. Columbus Day, Monday, Oct. 13

Phone 5194 Bryant **COMEDY** 41st, E. of B'way
Evenings at 8:30.
Matinees, Tuesday and Saturday, 2:30.
Believe Me, Xantippe
With John Barrymore and Mary Young
Extra Mat. Columbus Day, Monday, Oct. 13

Maxine Elliott's Theatre. 39th St. bet. B'way & 6th Ave. Phone 1476 Bryant Evenings, 8:30. Matinees, Wednesday and Saturday, 2:30.
The Most Powerful Moral Lesson Ever Staged
THE LURE
Extra Mat. Columbus Day, Monday, Oct. 13

Phone 3846 Greeley **Casino** 39th&B'way, Evs.8:20 Mats. Wed. & Sat. 2:20
DE WOLF HOPPER in
MISS CAPRICE
(Lieber Augustin)
with GEORGE MACFARLANE
Extra Mat. Columbus Day, Monday, Oct. 13

Crowded houses at Keith's during the past week found a most excellent bill.

The Gayety, with The Bowery Burlesquers, presented a most pleasingly attractive and funny burlesque. The Plain Clothes Man, with Fitzgerald and Quinn aided and abetted by clever Mabelle Morgan, attracted large and appreciative audiences.

JOHN T. WARDE.

BUFFALO

John Mason Triumphs in "Indian Summer"—"Little Women" Plays to Crowded Houses

John Mason added to his popularity by his delightful performance in Indian Summer at the Star Theater Sept. 29-Oct. 4. Indian Summer has started its stage career and has won instant recognition as a play worth while. An excellent co. has been supplied in support of Mr. Mason. Miss Martha Hedman, who caught the fancy of the theatergoers last season, has made certain of it in her charming Katherine. Mr. Mason and Mr. Thomas made brief speeches of appreciation. Capacity houses. Fair Play Oct. 6.

Little Women at the Teck Theater Sept. 29-Oct. 4 brought the S. R. O. sign out. Passing Show of 1912 Oct. 6.

At Shea's Sept. 29-Oct. 4 Mercedes, Sam and Kitty Morton, Charles F. Semon, the Great Asahi, Edwin Stevens and Tina Marshall, Miss Nora Bayes Oct. 6.

Kindling drew record audiences to the Majestic Theater Sept. 29-Oct. 4. Mutt and Jeff Oct. 6.

Miner's Big Frolic co. played the Lafayette Theater Sept. 29-Oct. 4, attracting very large houses. The Behman Show Oct. 6.

Jean Bedini and his twenty-five Palais de Danse Girls drew large crowds to the Garden Sept. 29-Oct. 4. The Dolly Dimple Girls Oct. 6.

The Maid of Nicobar pleased at the Lyric Sept. 29-Oct. 4. J. J. Corbett Oct. 6.

JAMES W. BARKER.

RICHMOND

At the Academy of Music James K. Hackett in The Grain of Dust Oct. 1, 2; fair business. Annie Russell and co. in She Stoops to Conquer Oct. 3. The Rivals Oct. 4. Red Canary Oct. 7, 8.

One Day Sept. 29-Oct. 4. Business good at the Bijou. A Fool There Was Oct. 9-11.

The Lyric Theater had as its attractions Sept. 29-Oct. 4 Bessie Wynn, Wilfred Clarke and co., Avon Comedy Four, Hunting and Francis, Gordon and Rica, Ryan Brothers, Violinski, and pictures to good business.

At the Colonial Sept. 29-Oct. 4 Broadway Minstrel Maids, Three Xylos, O. C. Falls, Willis Twins, Herman Veits, and pictures. Business big.

W. G. NEAL.

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings, 8:15; Matinees, Wed. and Sat., 2:15.
JOHN DREW
IN A DOUBLE BILL
J. M. Barrie's
THE WILL
and C. Haddon Chambers'
THE TYRANNY OF TEARS

GARRICK 35th St., near Broadway. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
Charles Frohman, Manager.
CHARLES DILLINGHAM presents
FANNIE WARD
In the Palais Royal, Paris success
MADAM PRESIDENT
with an exceptional cast.

CRITERION Broadway & 44th St. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
Charles Frohman, Manager.
CHARLES FROHMAN presents
William Collier
In Richard Harding Davis' new farce
WHO'S WHO?

GAIETY B'way & 46th St. Tel. 210 Bryant. Evgs., 8:15. Mats. Wed. & Sat. 2:15
Klaw & Erlanger, Managers
COHAN & HARRIS present
Edgar Selwyn's New Farce Hit
NEARLY MARRIED
With BRUCE McRAE

KNICKERBOCKER B'way & 38th St. Evenings at 8:10. Matinees, Wed. & Sat. 2.
Charles Frohman, Klaw & Erlanger, Managers
CHARLES FROHMAN presents
DONALD BRIAN
In the New Musical Play
The Marriage Market

LYCEUM 45th Street near Broadway. Evenings, 8:15. Mats., Thurs. & Sat., 2:15.
Charles Frohman, Manager
CHARLES FROHMAN presents
GRACE GEORGE
In J. M. Barrie's
HALF AN HOUR
Preceded by Stanley Houghton's
THE YOUNGER GENERATION

NEW AMSTERDAM West 42d Street.
Klaw & Erlanger, Managers
Evenings 8:15. Mats. Wednesday & Saturday 2:15.
WERBA & LUESCHER present
CHRISTIE MACDONALD
In Victor Herbert's New Operetta
SWEETHEARTS
Book by H. B. Smith and Fred de Gresac
Lyrics by R. H. Smith. Staged by Fred Latham

GEO. M. **COHAN'S** Theatre, B'way & 43d St. Phone 382 Bryant.
KLAW & ERLANGER Managers
Evs., 8:15; Matinees, Wed. and Sat., 2:15
A. H. Woods offers
POTASH & PERLMUTTER
An up-to-date garment, in three pieces, founded on the famous stories from the *Saturday Evening Post*, by Montague Glass.

ASTOR 45th St. and B'way. Phone 287 Bryant. Mats. Wed. and Sat.
COHAN & HARRIS present
Geo. M. Cohan's Mystery Farce
SEVEN KEYS TO BALDPATE
Founded on Earl Derr Biggers's famous novel.

H. H. FRAZEE'S **LONGACRE THEATRE** 48th St., West of B'way. Tel. 23 Bryant. Evenings at 8:15. Mats., Wed. and Sat., 2:15.
The New Era Producing Co.
(Joseph P. Bickerton, Jr., Man. Director), presents
The New Musical Comedy,
ADELE
By JEAN BREQUET and PAUL HERVE
With an Exceptional Cast

WILLIAM A. BRADY'S
PLAYHOUSE
48th St. East of B'way. Phone 2628 Bryant
Evenings 8:20 Matinees Wed. and Sat. 2:20
The Family Cupboard
By OWEN DAVIS
Extra Mat. Columbus Day, Monday, Oct. 13

Direction WILLIAM A. BRADY **48th St.** Theatre, Just East of B'way. Phone 178 Bry't.
Evenings, 8:15; Mats., Thurs. and Sat., 2:15.
A New Modern Play in Four Acts,
TO-DAY
By GEORGE BROADHURST and ABRAHAM S. SCHOMER.
Extra Mat. Columbus Day, Monday, Oct. 13

BELASCO W. 44th Street. Evgs., 8:15. Matinees, Thursday and Saturday, 2:15.
DAVID BELASCO presents
DAVID WARFIELD
IN
THE AUCTIONEER

REPUBLIC W. 42d St. Evgs., 8:30. Mats., Wed. and Sat., 2:30. David Belasco, Manager
DAVID BELASCO presents
THE
TEMPERAMENTAL JOURNEY
With LEO DITRICHSTEIN
and Notable Cast

CORT THEATRE 48th Street
Just East of Broadway
Most Beautiful Theater in America
Direction of JOHN CORT. Telephone, Bryant 46
Evenings, 8:20; Matinees, Wed. and Sat., 2:20.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
In the Comedy of Youth **PEG O' MY HEART**
By J. HARTLEY MANNERS

Eltinge Theatre West 42d St. Phone 3420 Bryant
Evenings, 8:15. Wed. & Sat. Matinees, 2:15.
Wednesday Matinees, Popular, 50c to $1.50.
The American Play Co. Announces
A New Play in Four Acts.
WITHIN THE LAW
With JANE COWL as Mary Turner
By BAYARD VEILLER

MAY DE SOUSA BANKRUPT

Among Her Liabilities Debt to King George for Income Taxes

May de Sousa Haines, now playing in Miss Caprice at the Casino, filed a voluntary petition in bankruptcy in the Federal Court, Oct. 1. The liabilities, given as $12,000, are debts contracted in London while Miss de Sousa appeared at the Gaiety Theater under the management of George Edwardes. Her assets she estimates at $400, and consist of the unpaid balance of a note and $150, which she gave her lawyer, Nathan Burham, to file her petition. Among her debts, she admits, is one of $650 which she owes on account of income tax to one George, King of England, who, she says, lives at the Court of St. James, London.

Miss de Sousa blames her husband, Arthur Haines, who spent all her earnings and plunged her into debt, for all her financial troubles. She has decided to part with him. An effort to that effect was made in London, but the judges declined to issue a decree of divorce. She will now try Chicago, her native city, on the grounds of desertion and non-support.

ETHEL BARRYMORE SUCCEEDS DREW

When John Drew concludes his Fall season at the Empire Theater, three weeks from now, he will be followed by Ethel Barrymore. She is to appear, as has already been announced, in Tante, by C. Haddon Chambers. That playwright already has one comedy, The Tyranny of Tears, in the theater with John Drew as the star, so that he will be rather familiar with the stage. He is to direct Miss Barrymore's play, as he did Mr. Drew's, sailing for London soon after her appearance here, so that he may produce the play there for Charles Frohman. In Miss Barrymore's company will be: Charles Cherry, E. Henry Edwards, Miss Van Biene, Haidee Wright, Lizzie Hudson Collier, and Mabel Archdall.

MAY KNIGHT CYRIL MAUDE

As Cyril Maude sailed for Montreal a week ago, it was rumored about London that he would be the next English actor to be knighted. If the honor should come to him he would be the first of the titled actors who belonged to a family in which titles were not rare. The cable dispatches also carried the word that Mr. Maude was bringing to America a choice wardrobe, exemplifying the new London styles.

One of the biggest gatherings of theatrical managers ever held in London attended the dinner given to Mr. Maude just before he sailed. Sir Herbert Tree presided.

The American and Canadian tour of the famous actor is under the management of George C. Tyler.

GRAND BALLET SCHOOL

Madame Menzeli's grand ballet school, located at 22 East Sixteenth Street, New York, has numbered among its pupils some of the most noted dancers of the time. She has composed many of the famous dances used by such artistes as Gertrude Hoffman, Ethel Gilmore, and Bianca, of the Metropolitan Opera House. Madame Menzeli's course of instruction embraces the first principle for grace and harmony of movement with arms and feet. She accomplishes much by Delsarte and physical culture, as well as her vast experience and knowledge as a dancer. Her indorsements come from many of the crowned heads of Europe as well as noted artists of the operatic and dramatic stage.

POLI GETS BALTIMORE AUDITORIUM

Sylvester Z. Poli has acquired control of the Auditorium Theater in Baltimore, by arrangement with Frederick C. Schanfarber, president of the James L. Kernan Company. The theater will be used as the home of a permanent dramatic company.

Mr. Poli has $12,000,000 invested in theatrical properties. He employs a staff of 600 men and women and an equal number of players of both sexes. The salaries of the 1,200 people aggregate more than $750,000 a year and range from $3 to $3,000 a week. Ethel Barrymore is his highest paid artist in vaudeville.

PERFORMER ARRESTED FOR ROBBERY

A man who gave the name of John Clarke and his age as nineteen, was arrested in Cincinnati, Sept. 30, for stealing money and jewelry from the rooms of the Sinton Hotel, where he had registered. Nearly one thousand dollars worth of jewels and pawn tickets for others that he had disposed of were found on him. He claimed that he did not commit the robbery, but that the loot was turned over to him by a man he had met a few days before. Letters addressed to E. B. McCann and a card bearing the names of Barker and McCann, a vaudeville musical team, point to the name of Clarke as an alias.

ADELE RITCHIE HURT IN AUTO SMASH

Adele Ritchie, while motoring into town from her country home in Greenwich, Conn., evening of Sept. 29, was slightly injured when her motor car collided with a crosstown car at Seventh Avenue and 116th Street. The wind shield and windows of the automobile were shattered and Miss Ritchie was showered with splinters of glass. Her wounds were patched up at the Harlem Hospital.

UNITED THEATRICAL ASSOCIATION

Friday, Oct. 10, is the date set for this season's first members' meeting of the United Theatrical Association, at the Hotel Astor, 2.30 o'clock P.M. Richard A. Purdy, the first vice-president, will offer a reading on Julius Caesar. It will be an exclusively invitation affair, each member being entitled to two guests.

In the society's membership are included most of the local Shakespearean clubs. Well-known Shakespearean actors are invited as honor guests, and also managers known as producers of Shakespearean plays, among them Sir and Lady Forbes-Robertson, Mr. and Mrs. E. H. Sothern, Ben Greet, Mr. and Mrs. Charles D. Coburn, John E. Kellerd, Lyn Harding, Mrs. John Frances Carter, Mr. and Mrs. William A. Brady, Lee Shubert, Mr. and Mrs. John Drew, and J. Shubert.

NEW THOMAS PLAY

He Deserts Psychology and Goes Back to Straight Drama with Broad Effects

From all indications, Augustus Thomas has gone back to tense drama, almost melodrama. Indian Summer, his latest play, opened in Buffalo last week under Frohman arrangement, and reports from that city say that it was well received. John Mason and Martha Hedman and the supporting company were all approved enthusiastically. But the most interesting news was that the play contained none of the psychological studies which have featured Mr. Thomas's dramas of recent years. One Buffalo reviewer wrote that Mr. Thomas advanced no new thought, but it did tell an effective story in a very effective way.

The story is that of Frank Whitney, artist, painter, and musician, who takes upon himself the sin of a clergyman in order to prevent scandal from reaching the clergyman's wife and daughter. He lets it be understood that he was the father of an illegitimate son born to a church singer. Whitney goes abroad for several years. Returning to this country, he paints a portrait of the minister's daughter, who has grown to be a beautiful woman, and he falls in love with her. She is engaged to a lawyer, but she suddenly finds that she loves Whitney, and she tells him, when he prepares to go to France, that she is going with him as his wife. In the meantime the illegitimate son appears on the scene, planning to murder Whitney, who he believes is the father who neglected him. There is a thrilling scene in which the police shoot down this son. Then comes a romantic fourth act.

LAMBS NOMINATE OFFICERS

The nominating committee of the Lambs Club, in meeting Sept. 30, put up the following ticket to be voted for in the coming election three weeks hence: Shepherd, William Courtleigh; boy, Bruce McRae; recording secretary, Holbrook Blinn; corresponding secretary, Hazen Hoyt; treasurer, Nathaniel Barauch; librarian, Robert Mackey, and members of the council, George V. Hobart, S. B. Hamberger, and Joseph R. Grismer. There is little likelihood of an opposition and the selection of the ticket lays at rest rumors of strife in the club, arising, it is said, from the conservatism of some of the older members regarding the projected new club building, now in contemplation.

TESSIE HOPE'S MOTHER SUES

Mrs. Margaret Cahill, the mother of Tessie Hope, a vaudeville actress, is suing the Bens Import Company in the Queens County Supreme Court, Long Island City, for $20,000 damages for the death of her daughter, who died of cancer at the age of twenty-two.

Miss Cahill, it is alleged, was run down on Dec. 8, 1911, by an automobile truck owned by the Bens Company, from the consequences of which cancer developed from which she died.

The jury brought in a verdict for Mrs. Cahill with an award of $3,000. Much medical testimony was introduced.

IDA MUELLE AT THREE ARTS CLUB

At a concert given by the members of the Three Arts Club, Sept. 25, for the benefit of one of its members whose health required a change of climate, $200 was realized. A very interesting programme was offered, including recitations by Miss Lott, a soprano solo by Miss Fieger, a piano number by Miss Frances Carson, and a German monologue by Ida Muelle, written by Alfred Robyn. Miss Muelle appeared in character and made the hit of the evening. She intends using it as a vaudeville feature during the season.

ACTIONS IN BANKRUPTCY

The People's Theater, Second Avenue, and Wilner Edelstein's Amusement Company, owning a theater at Houston and Christie streets, this city, were put into bankruptcy by creditors Sept. 30. Liabilities, $1,384 and $1,250.

DRAMA PLAYERS CAST

Donald Robertson has commenced rehearsals of his Drama Players in Molière's comedy, The Learned Ladies, which will be the principal play in his repertoire this season. The company includes Albert Barrett, Fredric Karr, Douglas Ross, Maurice Sylbert, Albert Cassin, Lance Burritt, Stanley Risman, Anna Titus, Viola Knott, Louise Wolfe, Olive Garnett, and Margaret Vryling.

GOSSIP

Laurette Taylor and her associate players in Peg o' My Heart have resumed the mid-week matinees at the Cort.

George Graham has been engaged by F. C. Whitney for Rachel, Bertha Kalich's new play.

Rose O'Dar, prima donna soprano, recently from the Winter Garden, Berlin, and the Hansa Theater, Hamburg, made a successful debut at B. F. Keith's Harlem Opera House recently.

Tunis F. Dean, after managing the new Nixon Theater at Atlantic City the past Summer, has resumed his duties as manager of the new Academy of Music, Baltimore, for Mr. Nixon. This is Mr. Dean's fourth season in this position in Baltimore.

The play, Where Is My Wandering Boy? by L. E. Walter, founded on the hymn, will go on the road this season with an entirely new equipment, all new scenery, and pictorial printing. When the play was out before it did a big business.

Miss Helen Haskell, a very beautiful tall brunette, is a member of The Whip company. She is a recent debutante, but is denoting extraordinary talent for the stage, and she will not long play small parts and be an understudy, is THE MIRROR's prediction.

Says the Chicago *Evening Post:* "William Hodge has signed an agreement with Gertrude Hitz, his leading woman in The Road to Happiness, in which she is to appear exclusively under his management for the next five years. Part of the contract is the agreement of Mr. Hodge to make Miss Hitz a star at the head of her own company at the end of three years. Miss Hitz has been likened in appearance to Eleanor Robson, and Mr. Hodge sees further in her a minor Maude Adams."

Arthur Gillespie has concluded an arrangement with J. J. Rosenthal, manager for the Anderson Gaiety company of San Francisco, to produce The Battle Cry of Freedom, a new two-act musical farce with a foreign scene. The script is original from the pens of Mr. Gillespie and Harold Ward, a Western newspaper man. It is not yet decided whether the production will be made in Chicago, New York, or San Francisco.

NEW THEATERS

A new $30,000 theater is nearing completion in Bainbridge, Ga.

On Oct. 15, a new, modern theater opens in Coalgate, Okla.

A new theater is planned for the East New York section of Brooklyn. The structure will stand at Fulton and Richmond Streets. Plans have been filed with the Building Department by the Concord Photoplay Company, Inc. Fifty thousand dollars is the estimated cost of the building.

The Fifty-second Street Theater Company, of Philadelphia, which owns the theater at Fifty-second and Sansome streets, and which is building another theater on the east side of Fifty-second Street, north of Market Street, will build a third theater on West Chelton Avenue, on a lot 85 feet by 142 feet.

A modern fireproof theater is about to be erected by Kraemer and Klein on the boulevard at Rockaway Beach. It is to be known as the New Theater and will be used for vaudeville purposes.

Provo, known as the garden city of Utah, is to have a fine $45,000 theater. J. B. Ashton, who has been signally successful in the moving picture business in that growing community, has associated with him in the new enterprise a number of prominent business men of Provo. The building will be 200 by 60 feet, fireproof, entirely constructed of steel and concrete, and will seat 1,400 persons. It will book the best attractions only.

Plans for the erection of the new motion picture theater, which is to occupy the site of the old public school on West Forty-first Street and the Bruce Memorial Library on West Forty-second Street, were filed on Oct. 1 by Thomas W. Lamb, architect, who estimates the cost at $75,000. It will have a seating capacity of 999. Shubert Brothers will be the lessees.

A new one-story building, to cost $40,000, 80 feet frontage by 94 feet depth, is to be built for motion picture purposes at 252 to 260 West Eighty-ninth Street, for the 2415 Broadway, Inc.

FOREIGN NOTES

W. S. Willard, of The Middle Man fame, is often a familiar figure and an interested spectator in the London theaters.

Marthe Chenal, who has been the sensation of Paris, because of her physical charms and unusual talent as a singer, has been secured by Arthur Hammerstein for his father's new opera house. The Parisian pet is booked for five years at a salary of $1,500 a week. Mlle. Chenal is still very young. She will make her debut in Baron Erlanger's Aphrodite.

Great curiosity is felt over a musical comedy recently announced, will be brought out in Paris next season. It will be the work of ten of the leading French composers of the day. These are Madames Saint-Saëns, Messager, Camille, Erlanger, Reynaldo, Kahn, Xavier, Leroux, Charles Lecocq, Hirschmann, Rodolphe Berger, Charles Cuvillier and Willy Redstone. All particulars are kept a close secret, but it is expected that the result of this record number of musical collaborators will be something unique.

DEATH RECORD

JOHN MILLS, for twelve years manager of the Franklin, Pa., opera house, and Memorial Hall, Lyons, N. Y., died Sept. 20 after an illness of twenty-one weeks, aged sixty-two years.

PISTA K. MATUS, composer and teacher on the violin and owner of a Brooklyn orchestra, died at his home, 1206 Bushwick Avenue, Brooklyn, Oct. 1. He was fifty-seven years old.

HARRY GWINETTE died in Bellevue Hospital, Sept. 24, from hardening of the arteries and pneumonia, aged seventy-six years. He was taken to the hospital from his home, 703 Eighth Avenue.

BARNETT DAVIS, father of Allan Davis, the young Pittsburgh playwright, died at his home, 318 Aiken Avenue, Pittsburgh, Sept. 28. He was a native of Russian Poland, and came to this country thirty-eight years ago. He is survived by his widow and ten children.

DANIEL W. BOARDMAN, one of the oldest bandmasters in the United States, died in Boston, Sept. 22, at the age of eighty-two. He had paraded at the head of his band last Memorial Day, despite his advanced years. Mr. Boardman was a native of Ipswich. He was once a member of Gilmore's famous band, and was the first one who, with his band, made a musical demonstration for Alexander Graham Bell through the telephone during its stay at the old Boston Music Hall in 1872. He is mourned by a daughter, Mrs. Brackett, and a son, Fred Boardman.

HENRY A. COOK, father of Warren Cook of The Conspiracy company, died at his home in Dorchester, Mass., Sept. 28, at the age of eighty-one. He was well known in Boston musical circles, having sang with the Temple Quartette, which he founded, for over twenty-five years, and of which he was the only surviving original member. Among the artists who sang under Mr. Cook's management, and who have since become prominent, were, notably, Clara Louise Kellogg and Lillian Nordica.

DR. JOHN DIXON, son of Rev. Canon Dixon, of Montreal, died Sept. 29, in New York, where he was practising dentistry. Dr. Dixon was born in Kildare, Quebec, Dec. 24, 1864. He married Miss Elysee Conrad, of Baltimore, about fifteen years ago. He attained some reputation in New York as an actor, and took part in professional performances for a number of years, but declining health forced him to resume his practise as dentist. Mrs. Dixon survives him.

WALTER (DUTCH) MOORE, in former days a blackface comedian with Al. G. Field's Minstrels, ended his life by turning on the gas in a room at the Stacy Hotel, in Springfield, Ill. Mr. Moore registered at the hotel early in the evening of Sept. 29. He asked to be called early next morning, and when the clerk went to call him found his body lying on the floor. It is presumed he turned on the gas and then laid on the floor and went to sleep. He was separated from his wife and family, and worry over the separation is thought to have caused the deed.

THE IMPERIAL PLAYERS, ONE OF THE SHERMAN-AYLESWORTH ATTRACTIONS, IN MOOSE JAW, SASKATCHEWAN.

The TICKER

Some of the Things That May Be Done with Stock Programmes

The programmes of a great many stock theaters in a great many cities reach my desk each week. They are of all degrees of size, shape and thickness. But never before has one come in from a stock house of more refined appearance than that from J. Herman Thuman's new theater in Cincinnati.

The size is small 12mo. It is sixteen pages, including the cover. The cover itself is printed with a neat black and white design about a simple arrangement of type giving the names of the organization, director and theater, the city, and the season—in this case 1913-14. The inside and back covers are used for advertising, as are some of the back pages, but there is none mixed in with the cast or the real news about the company. The make-up in general is thoroughly artistic and the language employed dignified and conservative.

Other programmes that show effort to break away from the ugly conventional order are the Orpheum Players' organ in Philadelphia, that of the Poli Players in Hartford, and the *Lonergan Players' Magazine* of New Bedford, Mass.

The programme offers another way to please stock or other patrons for that matter. A little taste and discrimination in writing and printing will not fail to be appreciated. Programmes such as that of Director Thuman are really taken home and kept as reminders of the plays seen.

But fine writing and printing will go for little if the manager has discarded programmes gathered up after one performance and redistributed at the next. They may not seem soiled from the outside, but they are frequently pencilled and torn within. And no patron likes to feel that he is getting second-class treatment when he pays for first.

NEW YORK STOCKS

HARLEM OPERA HOUSE.—Lotta Linthicum and J. Malcolm Dunn are appearing in the leads in James Halleck Reid's strong play, The Confession, at B. F. Keith's popular house this week. Last week the hilarious farce, Seven Days, with the same principals, drew crowded houses. The Hopwood-Rinehart success was ably staged by Thomas J. McGrane, and the principals made the best of their opportunities. Others in the excellent cast were Howard Fay, Roy Gordon, Howard Boulder, Ernest Cossart, Winifred Voorhees, Coralyn Walde, Leonora Bradley, and H. J. Hewitt.

ACADEMY OF MUSIC.—That never-failing stock hit, Monte Cristo, is showing once more its power to entertain at the Fourteenth Street playhouse this week. The strong lead, Dantes, is well taken care of by Corliss Giles, while Priscilla Knowles has a congenial role in Mercedes. Tolstoi's Resurrection proved a happy selection last week. Priscilla Knowles and Corliss Giles headed the cast.

METROPOLIS.—Frank A. Keeney has taken over the control of this theater, and last week's production of The Ninety and Nine marked his beginning as director.

CECIL SPOONER THEATER.—With Cecil Spooner, Robert Fraser, and Philip Leigh in the principal roles, last week's production of Brewster's Millions, the play of dollars and love, drew well.

OVER THE RIVER

Members of the Gotham Theater Stock, Brooklyn, N. Y., displayed great versatility in their production of Madame Sherry last week. Lillian Bayer, James Kyle MacCurdy, John Dilson, and Kate Woods Fiske did credit to themselves in their various assignments. Wilson Hummel scored as Phillipe, while Alfred Swenson and Caroline Locke made the best of their minor assignments. The production was staged under the personal direction of Wilson Hummel.

The principal roles in The Only Son, last week's offering at the Crescent Theater, were essayed by George Alison, M. J. Briggs, and Gertrude Rivers. The work of William H. Evarts, Leah Winslow, and Loria Palmer deserves special mention.

Lorin J. Howard won favor with the patrons of the Greenpoint Theater with his interpretation of the honest mayor in The Man of the Hour. Enid May Jackson was pleasing as Miss Wainwright, while Pearl Gray, C. E. McDowell, Harry McKee, and Francis Joyner were seen to advantage in their assignments.

Members of the Grand Opera House Stock company offered Only a Shop Girl as their last week's attraction. The principal roles were played by Noel Travers and Phyllis Gilmore.

J. LEROY DRUG.

NEW COMPANY IN KANSAS CITY

This week introduces a new stock company to Kansas City. Under the management of Meta Miller a company backed by Martin Beck and Mort Singer opened at the new Auditorium in Our Wives. Miss Miller was recently manager of the Davidson Stock company, of Milwaukee.

Among the members of the company are: Florence Malone, Robert Dempster, Alice Weeks, Walter Dickinson, Alice Claire Elliott, ingenue; Henry Compton and George Fisher, juveniles; Diana Dewar and Henry Crosby, character roles, and Fred Cummings, comedian. Guino Socola is director, and William J. Mack stage-manager.

GEORGE WEBB OUT OF RETIREMENT

George Webb, former favorite stock leading man, who retired from stage life after the successful completion of his New York-to-Los Angeles auto tour last Summer, has found California ranch life too monotonous, and after refusing several good offers from Eastern stock managers during the past year, has again proved the tradition of the "lure of the footlights" by accepting an engagement to play the important leads for a season in stock at the Seattle Theater, Seattle, Wash., where he opened in Joseph Kilgour's role in The Easiest Way.

MILWAUKEE'S GERMAN STOCK

The new season of Milwaukee's German players began on Sunday, when the organization presented a revival of Ludwig Fulda's charming comedy, Der Talisman. Die Heitere Residenz, by George Engel, follows to-night, with Carl Zeller's operetta, Der Obersteiger, next in order this Sunday. Among the singers are Erich Haffner, Ellen Garecke, Lucie Goergi, and Vali von Losa. Claire Goericke is leading woman. Charlotte Sprengel, Lene Tuerk, Max Schliebener, and Walter Krack are other important members of the company.

Schriever, Scranton, Pa.

LOIS HOWELL.

Lois Howell, whose name is identified with some clever performances, is best known in the South, where most of her work has been done.

At present Miss Howell is playing leads at Poli's, Springfield, and among the patrons at that house she enjoys an enviable popularity. That her performances are artistic and finished is not to be wondered at very greatly, for her experience has been surprisingly wide.

Among the companies she has been associated with are Henry W. Savage's production of The Merry Widow, Whitney's A Knight For a Day, Connors's and Edward's Stock at Stapleton, S. I.; the Crescent Stock at White Plains, N. Y.; the Broadway Stock at Lawrence, Mass.; the Southern Stock at Columbus, Ohio; The Test, on the road; her own stock at the Family Theater, Lancaster, Pa.; the Richmond Stock at Troy, N. Y.; Malley and Denison's last Summer; the Poli Stock in Wilkes-Barre and Scranton; then with the Empire Stock for the short time it was in operation in Paterson, and now with the Poli organization in Springfield, where she established herself as a favorite with many playgoers.

NEW COMPANY FOR 'FRISCO

The remodeled Savoy, of San Francisco, now called the Oriental, opened the other day with a number of prominent players in a stock organization. Walter C. Graves, Jr., plays leads. He is well known in stock work. He has appeared with T. Daniel Frawley, the Lyceum Players in Minneapolis, with Maude Adams, and in various pieces under C. F. management. Marjorie Cortland, the leading woman, is also well known. Most of her work has been under Shubert and Brady management. Frances Carson is ingenue; Andrew Robson plays characters; Vivian Blackburn does second business; John Steppling is character comedian; Frank J. Gillen plays heavies; Dan Jarrett, Jr., juveniles, and Ada Nevil, characters. E. P. Bostwick is directing. Leon A. Kutner is manager.

KENDAL WESTON WITH MORISON

Lindsay Morison, who has given to Boston and its vicinity some of the very best stock productions that New England has known, recently opened his third season of the beautiful Lynn Theater at Lynn, Mass. He is now affiliated with Kendal Weston, well known as a stage director, combining a strong artistic sense together with control over his company, which results in exceptional performances. Mr. Weston had his own playhouse last season, where he achieved splendid results. To add to the future success of Mr. Weston's directorship with Mr. Morison, the latter has purchased outright the entire plant used by Weston last season.

PERSONNEL OF THE MAYER STOCK

The Mayer Stock, of Haverhill, Mass., is meeting with much encouragement. They played Beverly of Graustark for their sixth week at the Orpheum to capacity business. The roster this season includes Valerie Valaire, William Wells, Charles Stevens, David Perkins, Prince Ellwood, A. A. Bushee, O. M. Covert, J. Monte Crane, Victor de Lacy, May B. Hurst, Marlone Francis, Ethel Townsend, and George K. Robinson, director. Sapho, Strongheart, Mrs. Wiggs, The Woman, A Butterfly on the Wheel, and Shore Acres are announced for early production.

THE ALLEN STOCK COMPANY

The Lenore Allen Permanent Stock at the Moose Theater, Moose Jaw, Sask., has been reorganized and is now known as the Allen Stock. It is under management of Nelson A. Lawrence and Al. Bridge. The personnel is as follows: L. Fred Stein, Jack Hallett, Al. Bridge, Nelson A. Lawrence, M. J. Hooley, R. E. Thompson, Erba Robeson, Lenore Allen, and Tryna Saindon.

NEW MILWAUKEE STOCK

D. Watson Crombargar has secured a six-year lease on the Juneau Theater in Milwaukee and opened with stock Oct. 4 with The Rosary. James E. Ryan was selected as stage director, and Lucy Payton plays leading feminine roles. The balance of the company includes Leighton I. Stark, Frank Morris, Frank Wilson, A. C. Newman, Emma Lewis, Marie Ascaraga, and Miss Martelle.

STOCK FOR BALTIMORE

Poli to Install Company at the Auditorium —Plan a Theatre de Luxe

Baltimore is once more to have a stock company, and Sylvester Z. Poli will hold the reins. The contract was signed last week by which Poli takes over the Auditorium, and if present arrangements carry through the playhouse will open on Oct. 13. The personnel of the company has not yet been announced.

Over $10,000 is being spent to remodel the interior of the house, it being planned to give the Maryland city a playhouse modeled on the Palace Theater, New York. E. Renton, general manager for the Poli firm, is personally directing the preparations for the opening.

PITT PLAYERS IN THE LEPER

The new Pitt Theater company of Pittsburgh will produce on Oct. 13, for the first time on any stage, The Leper, by George Seibel, a Pittsburgh newspaper man. The play deals with the subject of eugenics, and Managing Director William Moore Patch believes it will create even a bigger sensation than Damaged Goods. He declares that it is a marvel. Edward Bok, editor of the *Ladies' Home Journal*, wrote to the author: "It is a sledge-hammer blow, but no more than the whole thing deserves."

The play concerns a young doctor, who is in love with a girl, and finds that another man, who also wishes to marry her, is unfit for marriage. The Hippocratic oath forbids a physician to reveal anything he may learn about any of his patients, while the instincts of humanity and his love for the girl impel him to try and save her from such a marriage. A young preacher finally brings about the *denouement* by refusing to perform the marriage ceremony, and the other man receives the wages of sin.

There are only six people in the play, and the cast will likely include Mary Hall, Norah Lamison, Mrs. Louise Rial, Robert Gleckler, William Bonelli, and Louis Kimball. Frederic Esmelton, stage director of the Pitt Players, will make the production.

STOCKS THE COUNTRY OVER

LOS ANGELES, CAL. — Morosco Theater. The Elmer Harris comedy, Your Neighbor's Wife, is being well received.

MINNEAPOLIS, MINN. — Shubert. Jane Tyrrell in the Billie Burke role of The Mind-the-Paint Girl scored heavily last week. The critics also took advantage of the performance to commend the work of the entire Balabridge Stock company in particular.

PORTLAND, ME.—The Jefferson Theater Stock company started on a fortnight vacation this week. With Franklin Munnell and Belle D'Arcy in the leads, The Attack was presented in a capable manner last week. Joseph Lawrence, William Yerance, Louis Albion, Ralph Lingley, and Louise Hamilton pleased. When the company resumes work Adelaide Keim and Allan Murnane will be once more in the cast.

DETROIT, MICH.—Helen Ware completed her stay with the William Morris Players at the Washington in Her Husband's Wife last week. Walter Greene made his first appearance with the company, succeeding Charles Waldron as leading man.

HOBOKEN, N. J.—Gayety. Frank Fielder, Florence Hill, and Frank Mattison are showing good work in Our Wives this week.

WATERBURY, CONN.—Jacques. Grace Hayward's dramatization of Graustark, a very successful stock play, is the attraction here the current week. The Poli players scored heavily in Our Wives last week.

LAWRENCE, MASS.—Colonial. The well-balanced Malley-Denison company at this house is appearing in Brewster's Millions this week.

BOSTON, MASS.—Castle Square. One of the best of the Hoyt comedies, A Temperance Town, is the selection of John Craig for the current week.

LOWELL, MASS.—Merrimack. Manager James Carroll reports good results with Sky Farm last week.

ST. PAUL, MINN.—Shubert. Wright Huntington's Players gave a creditable performance last week of The Great Divide.

FALL RIVER, MASS.—Savoy. The Ninety and Nine, which, together with Our Wives, seems to be the favorite in stock houses just now, was the attraction used last week by the Malley-Denison company.

PASSAIC, N. J.—Passaic. Cecil Fay, ably supported by Howard Chase and an excellent company, is having great success with W. A. Kumer's The Brute this week.

ST. JOHN, N. B.—Thompson and Woods last week opened at the Opera House with a strong company.

NEW HAVEN, CONN.—Poli's. Raymond Hitchcock's former success, The Man Who Owns Broadway, proved a winner last week.

AKRON, OHIO.—Music Hall. Our Wives is in preparation at this house, where the Horne Stock company is having a very successful season.

EDNA BAKER LEAVES SPRINGFIELD

A nervous breakdown has forced Edna Baker, who has been appearing as leading woman of the Broadway stock, Springfield, Mass., to retire from the company. Her going is sincerely regretted, as Miss Baker had secured a strong following in Springfield. Teresa Dale is temporarily appearing in the leads, and made a good impression last week in The Only Son.

STOCK AT DENVER SHUBERT

The recently completed $200,000 Shubert Theater, Denver, has found a lessee in O. D. Woodward, manager of the American Theater, Omaha, and well known in theatricals in the West. Woodward, who has taken a five-year lease of the house, will install a stock company Nov. 1. It is understood the name of the theater will be changed. Manager Woodward is at present gathering a strong company together, and plans to make a vigorous bid for the support of Denver theatergoers.

MISS BROWNELL SUFFERS ROBBERY

Three small boys are charged with breaking into trunks belonging to Mabel Brownell and her husband, Clifford Stork, and stored in the Columbia Theater, Newark, N. J. While the youngsters stole little of value, they ripped and tore many valuable gowns, displaying the spirit of vandals. Some of the gowns, bought while Miss Brownell was abroad last Summer, are destroyed beyond repair.

WARDA HOWARD'S CLOSING

Warda Howard closed her engagement in leads at the Princess Theater of Tacoma, Wash., Sept. 20. She is succeeded by Josephine Dillon. Miss Dillon comes from Pasadena, southern California. She is the daughter of a well-known judge of Los Angeles. Her first appearance with the organization was as Glad in The Dawn of a Tomorrow.

STOCK NOTES

Ralph H. Herbert has been engaged as leading man for the Empire Stock company, Paterson, N. J. Marion Hutchins (Mrs. Herbert) has been engaged for second business. The company opened Labor Day with The Fortune Hunter. Will H. Gregory is the director.

The Arington Stock at the Ogden Theater, Ogden, Utah, has some of the best players ever seen locally. The roster includes Thomas Pawley, Mayme Arington, Florence Bloom, Robert Pawley, Dick Tracy, A. J. Cole, and Orville Spurrier. Thomas Pawley directs.

Miss Lovell Taylor concluded her five weeks' starring engagement at Ye Liberty Playhouse, Oakland, Cal., Oct. 1. After a week's visit in Los Angeles, where she was identified with the Burbank and Belasco theaters for three years, she will return to New York city. Miss Taylor has made a great hit in Oakland in Green Stockings. Manager Bishop was urged to keep this bill for two weeks.

Henry E. Humphrey, recently engaged by Wales Winter for the stock at the Duquesne, Pittsburgh, for character work, is the man chosen by Thomas A. Edison to deliver Lincoln's Gettysburg speech, Washington's farewell address and Webster's reply to Hayne for phonograph records. The wizard declared Mr. Humphrey's voice, delivery and enunciation the most perfect he has ever heard.

An error in these pages recently failed to credit Ethel Valentine with some good work she has been doing at the Orpheum in Philadelphia. She went into the company for a week's stay, but was so well liked that she was given the position of leading woman during the entire absence of Gertrude Dallas. She played Gwendolyn and not Miss Prism in The Importance of Being Earnest. The following week she interpreted the title-role in Lorna Doone. She is now in New York.

The personnel of the Phil Maher company, now on tour, consists of: Chance Brockway, Harry G. Bradley, Roy Templeton, H. A. Todd, Charles E. Newhart, H. Brooks Hooper, John Patrick, Elsie Edna, Marie Russell, Harriet Willard, Klora Kanton, and Jolly Phil Maher.

Under the management of J. W. Rusk, a stock company has opened at the Majestic Theater, Erie, Pa. The Country Boy is the current attraction to good business. Next week The Traveling Salesman will be seen. Kenneth Bisbee and Victoria Montgomery are playing leads, and the company includes Robert Lee Allen, Sumner Gard, Morey Driske, L. C. Phillips, J. H. Fowles, Billy Thompson, Margarete Ralph, Eleanor Earl, Mae Roland, and Minnie Williams. Harry Sedley is director, William Amsdell stage-manager, and Neal Harper press representative.

Virginia Milliman, leading woman of the Magrane Stock company in Wichita, Kan., will be seen in many singing roles this season.

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LOUISVILLE

Thomas Dixon's play, The Sins of the Father, at Macauley's Theater entire week of Sept. 29. The co. is a good one, and the story of the drama interesting. Business good.

George Evans's Honey Boy Minstrels opened Oct. 6.

Pictures of Scott's South Polar Expedition attracted large interest and attendance at the Shubert Masonic Sept. 29-Oct. 4.

The Cost of Living proved a timely and potent play at the Gayety Theater week ending Oct. 4. It was handsomely staged and well acted.

Life's Shop Window opened at the Gayety Oct. 6.

The Broadway Girls with George P. Murphy featured, was the offering Sept. 29-Oct. 4 at the New Buckingham. Business excellent.

High-class vaudeville at B. F. Keith's Theater drew big business thrice daily for the same period with eight extra good acts, including Digby Bell and his co. as the headliners.

The Sells-Floto Circus turned people away at two performances Sept. 30. The street parade was the best seen here in years.

June Stone, son of the general counsel of the L. and W. Railroad and at one time well known as an actor, died during week of Sept. 27, and was taken to Frankfort, Ky., for burial. He was on the road a number of years as one of the first of Peck's Bad Boys.

Lee Goldberg has been named as the resident manager of the New National Theater to be opened here in November. He is very popular through his previous connection with Hopkins's and Fontaine Ferry Park.

Eugene L. Rirod, formerly business-manager of Macauley's Theater, was one of the visitors of the week. CHARLES D. CLARKE.

KANSAS CITY

The leading attraction was The Tik Tok Man of Oz seen at the Shubert Sept. 28-Oct. 4. The play was well received by large audiences, but its similarity to The Wizard of Oz detracted from rather than enhanced its value. Mrs. Piske in The High Road Oct. 5-11.

Chauncey Olcott began a two weeks' engagement at the Grand Sept. 28, promising to play to the usual capacity audiences. Shameen Dhu is the title of his new play, built more or less upon the conventional lines of his former productions, but with enough new situations and features to make it thoroughly pleasing. The star's singing was, of course, the feature, and was rewarded after every song with applause. Constance Molineaux and a thoroughly capable co. were in support.

The Orpheum had Miss Orford and her Performing Elephants as a headliner Sept. 28-Oct. 4, playing to good business. Other acts included Cathrine Countias and co., Taylor Holmes, Barry and Mortimer, Five Melody Maids, Two Carltons, and Three Bohemians, all pleasing.

The Girl in the Vase held the position of honor on the Empress bill Sept. 28-Oct. 4, opening to big business. Dorothy Van Court was "the girl," and the sketch won decided favor. Sampson and Douglass had a particularly pleasing dancing specialty.

The Ginger Girls with Ed. Lee Wrothe featured, were the Gayety attraction Sept. 28-Oct. 4, pleasing good-sized audiences nightly. Belles of Beauty Show Oct. 5-11.

The Willis Wood had Fay Foster's Twentieth Century Burlesquers Sept. 28-Oct. 4. Several of the specialties were particularly entertaining, and the performances, as a whole, was well received. High Life Girls Oct. 5-11.

The Globe had Madame Tecna's Indians Sept. 28-Oct. 4. Chet Wilson and his sketches were also a feature.

Talbot's Hippodrome is making good, and if business continues as it has started for the first few weeks its success is assured. Tillie Eick, the dancer, was accorded the place of honor on the big bill of Sept. 29-Oct. 5, and as she is a native of our city the welcome accorded her was something out of the ordinary, although none the less deserving. The Millers, in their equestrian act, were a novelty feature.

D. KENDY CAMPBELL.

DETROIT

It was necessary to play an extra matinee at the Garrick Theater Sept. 29-Oct. 4 to take care of the overflow that wished to see Little Women. Next week, Bought and Paid For, with Charles Richman.

Helen Ware and the William Morris Players offered Her Husband's Wife at the Washington Theater Sept. 29-Oct. 5, and Virginia Harned in Iris is announced for this week.

Raymond Hitchcock opened his season in a new musical comedy, The Beauty Shop, at the Detroit Opera House Sept. 29-Oct. 4. Comment of the local press was favorable. This week, Billie Burke in The Amazons.

At the Temple Theater Sept. 29-Oct. 5 Harry Tighe and his band of collegians headed an interesting bill, which included Una Clayton and co., Maggie Cline, Burnham and Irwin, Ed. Morton, and the Australian Boy Scouts.

The Spendthrift drew crowded houses to the Lyceum Theater Sept. 28-Oct. 4, and the management announces a heavy advance demand for seats for Norman Hackett in A Double Deceiver.

Jimmie Britt was accorded headliner honors at Miles Theater Sept. 29-Oct. 5.

Burlesque was represented in Detroit Sept. 28-Oct. 4 by the Girls from Starland at the Gayety, the Progressive Girls at the Cadillac, and the Lady Birds at the Folly. ELTY A. MARCHI.

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WOMEN

Alton, Emsey, Laura Alberta, Della E. Aubin.

Baker, Alice, Dorothy Brenner, Florence Brennan, Alice Brennan, Alice Beck, Alma Belcastle, Richmond, May G. Russell, Bentt, Mrs. G., L. Seymour, J. P. Stirling, Edith Spear, Evelyn Scott, Eleanor Sydney, Thayer, Gertrude, Laura Tintie, Von Lake, Eda, E. Varden, West, Bertine Robinson, Grace Washburn, Gladys Waddell, Alice Washburn, Winifred Winters, Arline Wiseman, Bijou Washburne, Georgiana Wilson, Beverly West, Mrs. C. O. Wallace.

Castle, Helen, Betty Calliah, Lois Frances Clark, Marion Coburn, Bessie Clifford, Mabel Clark, Mrs. Ray Clifton.

D'Ormond, Nita, A. Duval.

Fielding, Charlotte, Jean Fuller, Nellie Fillmore, Emma Sheridan Fry.

Gifford, Ada, Louise Grassler, Harrison, Evelyn, Laura Harrington, Mrs. Hanway, Grace Heckler, Laura Nelson Hall, Anna Hamilton, Helen Haven Hammell, Mrs. W. A. Hanna, Inslee, Mabel, Hoges, Alice.

Keith June, Josephine Kurrier, Tesca Kosta, Dorothy Kenny, Leon, Estrelle, Florence Lee, Mrs. Marian Lewis, Laurel Love, Beulah Watson Lovett, Mann, Virginia, Rosella Meyers, Louise Myers, Mrs. J. Mullen, Mrs. Ralph Manning, Rose Murray, Anna McNaughton.

Nielson, Carlotta, Orden, Nadonna.

Pumley, Hazel, Glendolyn Piers, Ruth Pearson, Catherine Rowe Palmer.

Rolzers, Clara J., Mrs. Edw. Riley, Mary, Raleson, Leona Remington, Mrs. Alec Ross, Evelyn Raymond, Helen M. Riverson, Eva Scott Regan, Hattie Richmond, May G. Russell.

Scott, Mrs. G., L. Seymour, J. P. Stirling, Edith Spear, Evelyn Scott, Eleanor Sydney, Thayer, Gertrude, Laura Tintie, Von Lake, Eda, E. Varden, West, Bertine Robinson, Grace Washburn, Gladys Waddell, Alice Washburn, Winifred Winters, Arline Wiseman, Bijou Washburne, Georgiana Wilson, Beverly West, Mrs. C. O. Wallace.

REGISTERED LETTERS

Mr. Chas. Sarare, Hope Maxwell, Mrs. P. C. Olney.

MEN

Adams, Robt. J., Archie Allen, Walter Allen.

Bradley, Wilmer C., Theo. Babcock, Wm. Bretz, Robt. Brooks, J. Albert Bliss, Jos. Brennan, Geo. Backus, Willis Brown, W. Bellows.

Clayton, Walter, Clyde Crawford, Jas. H. Coates, Gilbert Coleman, Jesse Calkins, Jack Crawford, Harry Clarke.

Dresser, E. M., Robt. Dudley, Jos. A. Dewey, Hal D. Forest, Wm. De Vere.

Evans, Brandon, Max E. Elliott, Schuits Edwards.

Farrance, Geo. Theo. Freiburg, Louis Fritz, Albert Findley.

Goodhand, M. H., C. Guarro, Harris, Garrie H. J., Beresford Hollis, Edw. Leon Harmon, Henry Hall, Henry Horton, G. F. Harris, Al. Hart.

Julian, Rupert, Jim Johnson.

Kelly, H. C., Cecil Kirke, Van H. Kingle, Frank Kaiser, Claude E. Kimball, Frank J. Kirk.

Lytton, Louis, E. M. Leopard, Stewart Lithgow, C. M. Lathrop, Wm. Leonard, J. C. Lewis, Marius Libbey.

Mervale, Gaston, Fritz Mackley, John R. Mack.

Norse, Harry, Harry Nelson, Wm. Negus.

Oudenkamp, Chas.

Pew, Howard, N. Powell, Quinby, Cassius C.

Reticker, Hugh, Billy Ryan, Richard Richards, Wm. Raymore, Fred H. Roberts, Sydney E. Rigas, Robt. Hall Russell, J. D. Rogers, Jas. Halleck Reid, Calvin C. Rische.

Sedley, Harry, Ernest Shields, Stephen Stott, Bruce Smith, Maurice Stanford, Geo. Soule Spencer, Wm. Swan, H. T. Shoppe, Gus Sohlke.

Traver, Lewis, Albert Taylor, Garfield Thompson, J. E. Trevor, Jess Travers.

Underwood, W. H.

Van Rensselaer, Frederick.

Webster, Willard, Geo. A. Weller, J. W. Wallace, Frank T. Walker.

Young, Dan, Chas. L. Young.

PLAYS AT DOLLAR SCALE

A. G. Delamater Has Ambitions to Produce Plays at Half Present Prices

Contending that the present scale of prices for theater seats is exorbitant, A. G. Delamater will make an effort to secure a theater on Broadway where he may give plays at a dollar scale of prices. He says that he has not yet completed negotiations, but he hopes to find a suitable house, and produce The Inner Shrine, Channing Pollock's dramatisation of the Basil King novel. Mr. Delamater says that he will follow this with other book plays until he has enough original plays from unknown American authors to round out the season. He would like to get Wallack's Theater or Daly's. The former is now booked for an engagement of Cyril Maude and his distinguished company, but there may be an opportunity to lease it after the great English actor goes on tour.

The Garden Theater, at Twenty-seventh Street and Madison Avenue, has been leased for a new stock company which will play at 10, 20, and 30 cents. William R. Coleman, a Westerner with money, is said to be back of the venture, and William Randall and Lionel Lawrence are interested with him. Walter E. Perkins will head the stock company, opening Oct. 30 in My Friend from India.

Marcus Loew is said to have the idea of putting a 10, 20, 30 stock company into the Broadway Theater. James K. Hackett is said to have the idea of playing his former successes at a Broadway theater at the dollar scale.

GEORGE MONROE CAME BACK

On the American liner *New York*, George Monroe came back to little old New York on Sunday. He admitted that he left in a hurry, but he said it was through no disagreement with Lew Fields, manager and star of All Aboard. He said that he had been promised a vacation, and when the company laid off a week before opening in Brooklyn he went away on his own responsibility, because he was a sick man. He said he had been sick all the way over, sick for eleven days in London, and sick all the way back. He said he thought he might get well at Atlantic City.

"HER LITTLE HIGHNESS" COMING

Her Little Highness, a new operetta by Reginald de Koven, will open a New York engagement at the Liberty Theater on Monday evening. The book and lyrics are by Rennold Wolf and Channing Pollock. The operetta has been well received in a number of cities, and it is being brought in by the producers, Werba and Luescher, with the prospect of big success.

Mizzi Hajos is featured. With her in the cast are: Willard Louis, Wallace McCutcheon, Allan Pollock, Harriet Burt, William J. McCarthy, Charlotte Philbrick, Wilmuth Merkyl, Ethel May Davis, Mae Murray, William Struns and others.

MAIRE O'NEILL HERE

Maire O'Neill, the young Irish actress whom J. B. Yeats, father of the playwright-poet, called "the most perfect type of beauty," arrived in New York Sunday for an American engagement. Miss O'Neill is really the leading woman of the Irish Players, but she has been unable to come to this country with them because of the care of her small children. Sarah Allgood, her sister, played her roles. Miss O'Neill brought a baby with her, however, on this trip. She will have one of the principal parts in General John Regan, which opens its season at Atlantic City, Oct. 27. Beatrice Fay, William Fay, and Lionel Pape, also members of the Regan company, arrived on the same ship.

Iris Hawkins, four feet six inches tall, and weighing sixty-nine pounds, arrived Sunday from London. She is to play the leading part in Hop o' My Thumb, the Drury Lane spectacle which W. A. Brady and the Shuberts are to give this year. Ernest D'Auban, director of the production, is here.

OMAR KHAYYAM CYCLE

Taking advantage of a Persian setting which had been placed on the stage of the Auditorium for a display, the concert department in John Wanamaker's store last week gave in a Persian Garden. The music was by Liza Lehmann, and the Omar Khayyam text was used. Louise McMahon, Mary Porter Mitchell, Orlo Bangs and R. Norman Jolliffe appeared. Alexander Russell, the concert director, was at the organ; Sadie Davidson was at the piano, and Gordon Kahn played the violin. Preceding this was A Half Hour in the Orient, introducing, among other numbers, Alladin and the Genii, written by Eastwood Lane, a young composer whose work is attracting attention.

MRS. BLUMENBERG ATTACKS WILL

Mrs. Ruth Blumenberg, widow of Marc Blumenberg, principal owner of *The Musical Courier* and other publishing enterprises, began proceedings in the Surrogate's Court, last week, attacking her late husband's will, and to compel the executors to pay her $10,000, of the income of $12,000 a year, he prescribed for her, and asks the court to set aside certain other provisions of the will, among them a secret trust in favor of Alvin Schmoeger, and trust funds for the benefit of the two sisters and brother of the testator.

CHICAGO NOTES

At the Princess Theater on the evening of Sept. 29 Romance was produced for the first time, with Doris Keane as the star. Others in the cast are: Leslie Faber, Gilda Varesi, Grace Henderson, Kenneth Davenport, and Claiborne Foster. The play was well liked, and, judging by the advance sale, indications are for an indefinite run. Miss Keane was particularly pleasing.

Richard Bennett and co. presented Brieux's Damaged Goods to a fair house at the Blackstone Sept. 29.

At the American Music Hall is Lew Fields in All Aboard, playing to capacity houses.

Clara Lipsin in Mereie Effres, a Yiddish drama, opened at the Globe Oct. 2.

Stop Thief is still popular, and is in its eighth week at Cohan's Grand.

The old Whitney now the Howard Comedy Theater, had filled houses all last week with A Broadway Honeymoon by Collin Davis as its attraction. Emma Carus is the star.

It is said that next season Miss Carus will appear in dramatic comedy with music. At the termination of the above engagement Miss Carus is to manage and star herself. The Emma Carus Co., Inc., plans among other things to stave a half-dozen or so vaudeville acts before the year is out.

The Royal Hippodrome, at North Clark Street and Sherman Place, which is to be constructed on the same lines as the New York Hippodrome will be Chicago's largest theatrical structure when completed.

Excellent vaudeville has been on the boards during the past week. Florence Holbrook, the prima donna, headlined the bill at the Majestic. Thomas Wise is here this week.

It is reported that Margaret Illington, who has just closed at the Olympic, with Within the Law, is to have a theater of her own on Broadway.

Maurice Browne, of the Chicago Little Theater, announces that his playhouse will open on Oct. 21. The opening bill will consist of three one-act plays—Columbine, by Reginald Arkell; Maker of Dreams, by Oliphant Down, and Mr. and Mrs. Pierrot, by Martyn Johnson. None of these plays has been hitherto acted in the United States, but the first two have been presented to audiences abroad by organizations similar to the Chicago Little Theater co.

SAN FRANCISCO

Margaret Anglin is now in her second and last week at the Columbia. The week will be divided between Twelfth Night and As You Like It. School children were given an opportunity to see the plays, admissions having been reduced and an extra matinee given. Commencing Oct. 6, The Trail of the Lonesome Pine was given, with Charlotte Walker featured.

The Alcazar is still starring Ralph Hers, and last week he produced Our Wives by Frank Mandel, formerly of this city. Next comes Charley's Aunt, with the same star. Business has been good.

The Cort is in its last week with The Lure. It having drawn fairly well. On Oct. 6 Kitty Gordon was seen in The Enchantress. Geraldine Farrar sang at the Cort Oct. 5.

The Orpheum has Saharet, the danseuse; Dooley and co., Frank Milton and De Lonar Sisters, Jeanette Franseska with her composer, John Schouten, at the piano; McLallen and Carson, Frosini, Mullen and Coogan, Rosini, and Williams Burress.

The Empress has the Seven Bracks, Wade and co., Hurst, Watts and Watts, La Franc Brothers, Four Society Girls, Charles Gibbs, and Lowe and Berald.

At Pantages' there has been a biz bill as usual.

The Imperial has Dixey in film, with his Chelsea 7750.

Leo Cooper has come to town to remain again after an absence of a few years. He has taken charge of the California Conservatory of Music, and has given readings at the Y. M. C. A. and elsewhere.

Fire drills are going to be given in all the theaters under the direction of the Fire Commissioners. The first one was given at the Empress Sept. 30, and the other theaters will take up the practise.

Irish Players give Rory O'More, under auspices of the Knights of Columbus. Local players and singers only took part.

The Keanograph Film Co. has filed articles of incorporation at San Rafael. It is said that six acres of land have been purchased at Fairfax, and it is proposed to build a studio there.

Tyranny of Tears was produced at Stanford University by the Sword and Sandal Club composed of students only. A. T. BARNETT.

DENVER

Denver will not be without a Winter stock co. after all. Manager O. D. Woodward, who has a co. in Omaha headed by Miss Eva Lang, has taken a five-year lease on the Shubert. The house may be rechristened the American. It is probable that when the house opens Nov. 1 Mr. Lewis Stone, who headed the Gardens co. this summer, will be leading man. The house is ready for occupancy and is one of the most beautiful in the West.

The Candy Shop was at the Tabor Sept. 27-Oct. 4. It was presented by one of the most brilliant cos. that ever paid a visit to the Rocky Mountain country. The long cast includes Rock and Fulton, Al. Shean, Tom Watters, Will Philbrick, Oscar Hagland, Franklyn Farnum, Robert Nolan, Gene Lucchis, Catherine Hayes, Bessie Franklyn, Percy Landeen, Cecilia Nevasio, Kitty Doner, Mazie Kimball. More than one reviewer has expressed himself as surprised at the excellence of the performance for $1, and also said it was time the Broadway reduced its prices, as its shows are no better. Doctor De Luxe, with Oscar Pigman as star, will follow.

The attraction at Broadway Sept. 28-Oct. 5 was The Bird of Paradise, with such fine players as Leonore Ulrich, William Desmond, David Landau and Robert Morris. We miss the naturalistic acting of Estar Banks as the missionary's wife, but the lady who plays the part this season is really very clever. Count of Luxembourg will be the attraction Oct. 6-12.

The Orpheum offered Sept. 29-Oct. 5 the cleverest sketch of the season in Milton Pollock starring in Ade's Speaking to Father. He receives excellent assistance from Dorothy Hope and Charles Walton. Mr. Walton is a social favorite in Denver. The Bell Family give a good musical act. Will Rogers proved a really clever comedian, the Du For Boys danced lightly, Ward Baker drew soulful melody from his violin, Gene Muller Trio and Miss Rosalind gave a novel act which was well received, and the mechanical representation of the sinking of the *Titanic* closed a splendid bill.

Geraldine Farrar, assisted by Alwin Schroeder, violinist, and Arthur Rosenstein, pianist, will appear in concert at the Auditorium Oct. 13. The Cavallo Symphony Orchestra will give a number of concerts afternoons at the Broadway. The first will be Oct. 24, with Pasquale Amato as soloist.

GRANVILLE FORBES STURGIS.

NEW ORLEANS

The theatrical season is now open in every sense of the word.

The Merry Countess was the attraction at the Tulane Sept. 28-Oct. 4, with a large and competent cast, giving an excellent performance. Ready Money Oct. 5-12.

The stock co. at the Dauphine put on A Princess of Patches Sept. 28-Oct. 4, with Miss Emma Bunting. The entire co. showed ability throughout. Salomy Jane Oct. 5-12.

The Gagnon-Pollock Stock co., at the Lyric, presented The Bondman Sept. 28-Oct. 4, in an intelligent manner. Bert C. Gagnon and Edith Pollock continue to play leads with their customary success.

The Quo Vadis motion pictures were shown for the third time here at the Crescent Sept. 28-Oct. 4 to large audiences. Mutt and Jeff in Panama Oct. 5-12.

Notwithstanding the many counter attractions and vaudeville features, the Orpheum continues to enjoy its customary large attendance. For week of Sept. 30-Oct. 5 the features were: Ray Cox, Louise Galloway and co., Doris Wilson and co., Welch, Mealy and Bell, Cari and Lotty, Bondini Brothers, Inza and Lorella, and motion pictures.

Pantages Varieties, formerly the Greenwall, presented a satisfactory vaudeville bill Sept. 30-Oct. 5.

The Lafayette, with its combination motion picture and vaudeville bill, drew well Sept. 28-Oct. 4, with the following: Arthur Turrelly, Browning and Dean, La Reina, Mabel Harper, Heros Family, and motion pictures.

The numerous motion picture houses throughout the city are doing satisfactory business.

J. M. QUINTERO.

ST. LOUIS

Billie Burke in The Amazons pleased large crowds at the Olympic Sept. 29-Oct. 4. Frits Williams and Ferdinand Gottschalk were also well received. Rose Stahl in Maggie Pepper Oct. 5-10.

'Way Down East held its own at the Shubert Sept. 28-Oct. 4. The cast proved a thoroughly capable one, and played to good business. Louis Mann in Children of To-day Oct. 5-10.

Little Lost Sister proved to be a flimsy play with a mediocre cast at the American Sept. 28-Oct. 4. George Sidney in Busy Izzy Oct. 5-10.

Arizona, an excellent film, at the Grand Central Picture House. Cyril Scott and a special co. enacted the film.

Henry Woodruff in a Regular Business Man at the Columbia was headliner Sept. 29-Oct. 5.

The Marguerite Clark Stock co. gave a commendable production of The Cub Sept. 28-Oct. 4. Philip Sheffield played the part originally played by Douglas Fairbanks in excellent fashion. Lucas Daniel as Becky King was also excellent. Others in the cast who pleased were W. J. McCarthy, Belle Barchus, and William Morse.

Mrs. C. M. Higbee, manager of the Marguerite Clark Stock co., suffered a painful injury when her foot was badly sprained in a street car accident. VIVIAN S. WATKINS.

CLEVELAND

Bella Donna, with Alla Nazimova, was the attraction at the Opera House last week. The play is well presented and large audiences attended.

With the exception of Jonson, the Winter Garden show, The Passing Show of 1912 returns to the Colonial, and additional matinees were put on to accommodate the crowds. Trixie Friganza is still head of the fun.

Percy Haswell and co. present The Deserters at the Duchess, and the play is well liked and business was good.

The return of In Old Kentucky is the attraction at the Prospect.

Rose Rydell's London Belles are at the Star this week. The chorus consists of many pretty and new faces. The show was very funny and capacity business was done.

At the Empire the Dandy Girls.

Vaudeville at the Hippodrome.

GEORGE M. DOWNS, JR.

HARTFORD

Disraeli held the boards at Parsons's Theater Sept. 26-27. Mr. Arliss in the title-role delighted large audiences with his wonderfully artistic characterisation of the statesman. Florence Arliss playing the wife, and Violet Heming as the ingenuous girl supported him.

Bunty Pulls the Strings appeared Sept. 29, and played to a good house, which was very appreciative. Molly Pearson was exceedingly clever as Bunty.

Meintyre and Heath in The Ham Tree offered Hartford its first musical comedy of the season Oct. 1 to large audiences both matinee and evening.

Vaudeville at Poli's this week continues to draw large houses. Dainty Marie is the headliner, and Joseph Ratcliff and Charles Howard, assisted by Dorothy Hayden, in A Happy Combination, are very popular.

The Hartford Theater is doing especially good business this week with The Mother Goose Girls as the headliners for the first half, and the Damascus Troupe of Acrobats and Dancers the second. LAWRENCE SHEPARD.

INDIANAPOLIS

There are only two houses running on their regular schedule, Keith's and the Lyceum, the Shubert Murat being dark after a half week's engagement of The Passing Show of 1912 Sept. 25-27. Walker Whiteside in The Typhoon will be the attraction Oct. 6-11, and others will follow.

English's had its last week of popular vaudeville Sept. 29-4, which has run continuously since the close of the season in April, with the exception of State Fair Week, Sept. 8-13, when The Count of Luxembourg was the attraction under the regular management. Quo Vadis returns Oct. 6-11.

The Call of the Heart proved an interesting, well-acted play of merit at the Lyceum, Sept. 29-Oct. 4. Lavender and Old Lace and In Old Kentucky divide the week Oct. 6-11.

At Keith's Sept. 29-Oct. 4 Cecil Lean and co. in Acting Songs, words and music by Mr. Lean, presented an act distinctly novel, clever and pleasing that was one of the best seen here for some time. Trovato, who is always welcome, received the warmest of greetings and many encores. Borden and Shannon in Bits of Vaudeville furnished amusement. Morton and Elliott, paper manipulators and harmonica players, offered a novel act that was well liked. William Sipto pleased, and others were Thiesson's Dogs, LeVan Trio, and Byron and Langdon.

Hector Fuller, dramatic editor of the *Star*, gave a most interesting illustrated talk on "Revolution in China" at the Hotel Severin Sept. 25, for the benefit of the Hoyt Club, which was well attended.

PEARL KIRKWOOD.

FALL RIVER

A great treat was offered local theatergoers at the Savoy Sept. 29, when Arthur Hammerstein presented The Firefly, with Edith Yeager and a strong co. Malley-Denison co. presented week Sept. 29 (except evening performance 29) The Ninety and Nine, with Carolyn Elberta as Eva Blake and Julian Noa as Tom Silverton, Evelyn Watson, Lida Kane, Norman Wendell, Cyril Osborn, H. P. Briggs, and Emmet W. Reed gave strong support. Good production; large attendance. Elevating a Husband Oct. 6-11.

At the Bijou the Baylies-Hicks co. presented week Sept. 29 Blue Jeans with much success. Corrine Cantwell as June was at her best. Hooper Atchley, John Daley, George Wade, Ann Singleton, Pearl Lytell, Maxwell Driscoll, J. Arthur O'Brien, Henry Hicks, and Maud Grafton were seen to advantage in well played parts. Ted Brackett, an exceptionally good actor, made his first appearance with the co. Sept. 30, in the character of Ben Bosse, and made a strong impression. The production was well staged, the scenic effects by Henry Grabhart being extra fine. Large attendance. The Wife Oct. 6-11.

L. M. Rose, for the past five years manager of the Savoy Theater, has resigned and will devote all of his time to the Academy and Premier theaters, both of which are doing a very large business. W. F. GOE.

DATES AHEAD

(Received too late for classification.)

ANGLIN, MARGARET: Los Angeles 6-11.
COLEMAN STOCK (Wm. R. Coleman): N. Y. C.—indefinite.
DILLION AND KING: Los Angeles Oct. 5—indefinite.
FERGUSON, ELSIE (Klaw and Erlanger): Balto. 13-18.
FOOL THERE WAS: Pittsburgh 13-18.
FIVE FRANKFORTERS (Messrs. Shubert): Balto. 13-18.
GLORIANA (Philip Bartholomae): Chgo. Oct. 12—indefinite.
HEID, ANNA (Sam Kingston): Shreveport, La., 8, Jackson, Miss., 9, New Orleans, La., 10.
HOFFMAN, GERTRUDE, LADY RICHARDSON, AND POLAIRE (Morris Gest): Portland, Me., 11, Boston 13.
LEWIS, DAVE: Galesburg, Ill., 12-13, Streator 14-15, La Salle 16, Bartlington, Ia., 16-18.
LITTLE WOMEN (Wm. A. Brady): Dubois, Pa., 12, Butler 13, Greensburg 14, Johnstown 15, 16, Altoona 17, 18, Latrobe 20, McKeesport 21, Uniontown 22.
LONG, FRANK E.: Mankato, Minn., 12-13, Charles City, Ia., 20-27.
McINTYRE AND HEATH (John Cort): Pittsburgh 13-18.
MASTER MIND (Werba and Luescher): N. Y. C., 13-18.
MODERN EVE (Mort Singer): Linton, Ind., 8, Bloomington 9, Crawfordsville 10, Lafayette 11, Frankfort 13, Logansport 14, Peru 15, Huntington 16, Bluffton 17, Toledo, O., 18, Wabash, Ind., 20, Kokomo 21, Tipton 22, 23.
OH, I SAY! (Messrs. Shubert): Washington 13-18.
OLD HOMESTEAD (Frank Thompson): Milwaukee 13-18.
PARISH PRIEST: Trenton, N. J., 9-8, Syracuse, N. Y. 9-11.
PASSING SHOW OF 1912 (Messrs. Shubert): Rochester, N. Y., 13-15.
PAVLOWA: N. Y. C. 6.
REYNOLDS, HARRINGTON (A. E. Caldwell): Plattsburg, N. Y., 8, Port Henry 9, Troy 10, 11, Amsterdam 13, Gloversville 14, Utica 15, 16, Herkimer 17, Cortland 18.
ROBSON, MAY (L. S. Sire): Owen Sound, Can., 8, Stratford 9, Port Huron, Mich., 10, Saginaw 11, Bay City 12, Lansing 14, Kalamazoo 15, Benton Harbor 16, South Bend, Ind., 17.
RUSSELL, LILLIAN: Youngstown, O., 8, Akron 9, Mansfield 10, Zanesville 11.
SHANNON STOCK (Harry Shannon): Wilmington, O., 13-18, Washington Court House 19-23.
STEWART, MAY (J. E. Cline): Grand Rapids, Wis., 8, Marshfield 9, Durand 10.
TANGUAY, EVA (S. W. Combs): Cinti. 6-11.
THAW, EVELYN NESBIT (Comstock and Gest): Brooklyn, N. Y., 6-18, Boston, Mass., 20-25.
THURSTON, THE MAGICIAN (Jack Jones): Worcester 6-11, Rochester 13-15, Toronto 20-25.
TRENTINI, EMMA (Arthur Hammerstein): Rochester, N. Y., 16-18.

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Prima donna of "The Passing Show of 1913" (on tour), outraging the British feminine conscience by riding cross-saddle through the streets of Winnipeg. All Canadian women, since the Queen's edict against divided skirts and masculine ways of riding, regard riding astride as the anathema of equestrianism.

CONTROL OF BILLBOARDS

Commission Reports and Recommends Graded Taxation to Abolish Nuisance

The law is to curb the billboard nuisance; and the various forms of outdoor advertising, which add so alarmingly to the city's ugliness, are to come under stricter control, if the report of the Mayor's Billboard Advertising Commission, which was handed to Mayor Kline on Sept. 30, is to have any effect. The report condemns the abuse of street advertising and suggests a graded tax to prevent unnecessarily large posters.

In its disapproval of the billboard nuisance, the commission dwells especially on the offense against the rights of the public, on the increased danger in case of fire and accidents, and on the unsightliness of design and position; nor does it think it would be adverse to the interests of advertisers, for it found that outdoor advertising was comparatively unprofitable. The report does not, however, advocate total abolition of outdoor advertising, however desirable from some points of view, as it would probably be impossible. Advertising business, it concludes, is a legitimate and honorable one, but every feature of the outdoor advertising has evil tendencies and should, for that reason, be strictly regulated and controlled.

"SHEPHERD OF THE HILLS" COMPANY

The Shepherd of the Hills company, which played in Greenville, Ohio, Friday, Sept. 26, were greatly honored by the presence of Mrs. St. Clair, widow of the donor of the magnificent St. Clair Memorial Theater to the city of Greenville. Mrs. St. Clair had never before seen the theater in consequence of invalidism.

The roster of the company is: H. D. Rickman, Lois Stuart, James Houston, Earle Elverson, Ed Atkins, Harry Boyle, Dolly Day, Justin McNabb, Jess Nielsen, C. B. Radford, manager; Harry English, business-manager; H. D. Rickman, stage-manager. The company is routed to spend Christmas in Florida.

"THE MASTER MIND" GOES WEST

When The Master Mind proceeds on tour to the West, playing the leading theaters in all the principal cities, Howard Kyle will play the leading part, supported by Nanon Welch, C. W. Goodrich, Cammilla Crume, James J. Gardner, Harry Leewood, Den Wilkes, Margaret Dawson, Harry Thorpe. The tour will be under the direction of Al Rich. A complete production will be carried. Rehearsals are being conducted by Walter Allen.

"MARRIAGE GAME" IN REHEARSAL

The Marriage Game is now being rehearsed by Hugh Ford for production this month, with Alexandra Carlisle, Allison Skipworth, Josephine Lovett, Vivian Martin, Orrin Johnson, William Sampson, George W. Howard, and Charles Trobridge in the cast. John Cort is manager.

AMES'S NEW BOOTH THEATER OPENS

Winthrop Ames's new Booth Theater, in Forty-fifth Street, west of Broadway, will open late next week, with Arnold Bennett's The Great Adventure. This newest of Mr. Bennett's plays has been running for nearly a year to capacity audiences at the Kingsway Theater in London.

The cast of The Great Adventure, headed by Lyn Harding and Janet Beecher, will include Edward Martyn, T. Wigney Percyval, Walter Maxwell, Frank Goldsmith, Rupert Lumley, Roxane Barton, Roland Rushton, Edgar Kent, Guthrie McClintic, Cyril Biddulph, Erskhoime Clive, Ina Rorke, Walter Creighton, Edward Connelly and Lloyd Machan. The scenes are laid in London at the home of the artist, a private room in a large London hotel, and at the home of the widow in Putney.

CENTURY THEATER CLUB

The Executive Board of the Century Theater Club held a meeting, Oct. 3, at the Hotel Astor to consider the year's programme. The first regular meeting is announced for Friday at the same place. Mrs. James N. Ballantine, chairman of study, has laid out an interesting programme—the study of modern drama—embracing readings from the plays of Masefield, Galsworthy, Shaw, Strindberg, Brieux, Hauptmann, Rostand, Maeterlinck, and others, and the discussion of the principal plays presented at the various theaters during the Winter.

JOHNS-MANVILLE NEW BRANCH

The H. W. Johns-Manville Company now boasts three offices in the Lone Star State, viz., at Houston, Dallas and Galveston. At the last-named place, in a modern brick warehouse of large proportions, will be consolidated the stock for distribution to the different offices and throughout the firm's Texas territory. The company is among the country's largest houses dealing in roofing, building materials, packings, pipe coverings, insulating materials and electrical goods, and is the world's largest manufacturer and distributor of asbestos goods. It owns extensive asbestos mines in Danville, P. Q., Can., and has nine factories located in various cities throughout the United States.

"FIVE FRANKFORTERS" COMPANY

The cast of The Five Frankforters for the current season follows: Mathilde Cottrelly, Edward Mackay, Marie Dudley Davis, Helena Byrne, Noel Leslie, Henry Travers, Lawrence Grant, Henry Fearing, Arthur Row, Frank L. Davis, Bert Delaney, Georgia Waldron, Ninita Brestow, Edward Emery, Frank Losee, C. Norman Hammond, Pedro de Cordoba, Alma Belwin, and Jane Ross.

"KISS ME QUICK" TO MUSIC

Now that Kiss Me Quick is on the road, Philip Bartholomae is considering a few changes that may increase its popularity. He will add some songs, gather in a chorus, inject a few dances, and then advertise the production as a farce with music. Kiss Me Quick played to fair business at the Royal in the Bronx.

IMPROVING KEYTESVILLE THEATER

The American Theater at Keytesville, Mo., is undergoing radical changes. An addition for dressing rooms is being built. This will give performers better facilities to enter the stage, which latter is being replaced by a more commodious one of 14 feet depth and 25 feet width, enabling the management to book attractions of greater importance than heretofore.

IT IS "YOUNG WISDOM"

You're another. It isn't to be called The Wisdom of Youth at all. Rachel Crothers had a dream the other night, and when she came down to the Klaw and Erlanger offices she said there was nothing to it but that play must be called Young Wisdom. So that's the name of the play in which Edith and Mabel Taliaferro will be starred by Joseph Brooks, in association with Klaw and Erlanger.

TOY THEATER OF BOSTON

Boston's Toy Theater begins its third season. The enterprise has been so successful that steps have been taken toward erecting a larger playhouse, and it is a practically assured fact that by the end of another prosperous season this will be an accomplished fact.

The plays now in preparation are: Uncle William's Lobster, by Jennette Lee; Hilarion, by J. Hoel Carter, and The Dark Lady of the Sonnets, by George Bernard Shaw.

WASHINGTON'S "THE HOUSE OF PLAY"

"The House of Play," under the direction of the Drama League, in Washington, D. C., will open its doors about the middle of October with The Tongue-Cut Sparrow, a Japanese fable, under the direction of J. P. S. Neligh, the chairman of the amateur department of the Drama League, and The Fisherman's Wife, from Grimm's "Fairy Tales."

SHELDON ADAPTS NOVEL

A letter received from Edward Sheldon, the author of Romance, dated Lake Como, Sept. 30, announces that he accepts Charles Frohman's commission to dramatise Hermann Sudermann's novel, "The Song of Songs."

MEYER'S MAKE-UP GUARANTEED BEST MADE

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" ¼-lb. Blending Powder	.25	" Grenadine (lip rouge)	.25
" ¼-lb. Cold Cream	.50	" Mascaro, 10 shades	.25
" Clown White (never hard)	15c & .25	" Mascarillo (brush & mirror)	.50
" Black and White Wax	.20	" Blue Eye Paint, 7 shades	.25
" Nose Putty (never hard)	.20		

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"STRANGE WOMAN" OPENS

Klaw and Erlanger will present Elsie Ferguson in The Strange Woman, a new play by William Hurlbut, at the Apollo Theater, Atlantic City, on Oct. 9. Miss Ferguson will be supported by Charles D. Waldron, Sarah von Leer, Georgie Drew Mendum, Alphons Ethier, Elois Frances Clark, Mrs. Felix Morris, Frances Whitehouse, Sarah McVicker, Otto Hoffman, Hugh Dillman, and Annie Buckley. Rehearsals are now proceeding.

DRAMATIST CLUB ACTIVITIES

The Society of American Dramatists and Composers inaugurated their active season of 1913-14 on Monday with an informal reception and tea. The affair was quite well attended, considering that most of the regular members are engaged on Fall productions.

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THEATER FOR SALE

The Lyric Theater of Belleville, Illinois, will be sold at public auction under foreclosure proceedings at the north front door of the Court House in Belleville, Illinois, at 10 o'Clock A. M., Monday, October 20th, 1913. This playhouse has a seating capacity of 1200, and is modern in every respect. It is the only standard playhouse in the city. Belleville with its suburbs, has a population of 30,000. The title is good. This is a good opportunity for the right person. For further information, address W. E. Knowles, Master in Chancery, Belleville, Illinois, or Fred. B. Merrills, Attorney, Belleville, Illinois.

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NEWS of OTHER CITIES

BROOKLYN

"All for the Ladies" Draws Record Crowd—Cast Somewhat Changed

Sam Bernard with All for the Ladies proved to be an excellent attraction for the patrons of the De Kalb Theater Sept. 29-Oct. 4. Although the original cast has been somewhat changed, the newcomers maintained the high standard of the attraction. McIntyre and Heath in their gorgeous production of The Ham Tree will be the next attraction at the De Kalb.

Oh! Oh! Delphine was transferred to Teller's Broadway Theater for its second week in Brooklyn. The attraction drew splendid business.

Fanny's First Play was offered Sept. 29-Oct. 4 at the Majestic. As a drawing card this production was not up to the standard of the splendid attractions which have been offered at that playhouse.

Carlyle Moore's Stop Thief, although it was not the original Broadway production, was heartily received by good-sized audiences at the Montauk Theater.

Rebecca of Sunnybrook Farm, with a new Rebecca, made its first Brooklyn appearance of the season at the Gaiety Theater. Violet Mersereau in the title-role won favor.

J. LEROY DAUB.

OMAHA

Carnival Draws Many Visitors—Eight Theaters in Full Swing

This is Carnival week in Omaha and the Knights of Ak-Sar-Ben are putting up so many glittering attractions that in consequence our city is crowded with visitors, which naturally results in splendid business for all the theaters. The Krug and even the Lyric have reopened their closed doors, so that we now have eight theaters in full swing, to say nothing of the scores of movies scattered throughout the city and the specialties in the Carnival grounds.

At the Brandeis The Candy Shop Sept. 29, 24 proved full of dancing and fun. Business fair. Chauncey Olcott played to capacity Sept. 25-27. He is a great favorite in this city. The Count of Luxembourg week of Sept. 28. 'Way Down East week of Oct. 5. The Tik-Tok Man of Oz Oct. 12-15.

At the Boyd the stock co. are giving The Girl from the Hippodrome. The same co. in Rallies week of Oct. 5.

At the Gayety Harry Hastings Big Show is drawing well to two audiences daily. Ed. Lee Wrothe's Ginger Girls.

The attractions at the Orpheum include the Aerial Cromwells, Devine and Williams, Miss Jane Connelly and co., Three Dolce Sisters, Miss Irene Franklin, Lew Hawkins, and Ted Bailey co. Business is excellent.

At the American Eva Lang and co. in Get-Rich-Quick Wallingford are playing to splendid business. The same co. played in The Witching Hour week of Oct. 5.

At the Empress vaudeville and high-class moving pictures.

The Krug has put on Busby's Minstrels for Carnival week and the Lyric has the Tango Musical Comedy co.

J. RINGWALT.

SAN DIEGO

"The Heart Specialist," by Mrs. Virginia Church, is Well Received

Bought and Paid For was the offering at the Spreckles Sept. 21, 22 to ordinary business. Mr. Charles Richmond was tendered a dinner at the Hotel Del Coronado and the U. S. Grant Hotel while in the city.

The Heart Specialist, by Mrs. Virginia Church, was produced by the Lyceum Stock co. Sept. 22-28 at the Lyceum Theater, for the first time on any stage. It was well received by the patrons of the house. It will be followed by The Chauffeur.

Lottie Mayer and Vivian Marshall and the Six Diving Nymphs are heading a bill of merit at the Savoy.

The Empress is offering Mons. G. Molasso in La Somnambule as a feature act. Business is up to the standard.

Vaudeville and pictures at the Majestic and Princess are meeting with good returns. At the latter house Morris and Sherwood, members of the San Diego actors' colony, are the headline act.

The change of policy at the Isis to all feature films, with prices advanced to 25 and 50 cents, is proving a wise venture.

The Dohertys are resting in the city for a short time and are thinking of building a bungalow on their El Cajon Ranch.

Bud Fisher, cartoonist, of Mutt and Jeff fame, is a guest at the U. S. Grant Hotel. The Fisher party includes his wife, mother and father.

The business continues fine at all of the picture theaters and the city is still hearing rumors of new houses to be erected.

MARIE DE BRAU CHAPMAN.

SCRANTON

Myer Davidow Behind New Wyoming Avenue Vaudeville House Venture

Damaged Goods was given by a strong and well balanced co. at the Lyceum Sept. 24 to excellent business. The audience seemed to be very much impressed by the play and the applause was generous. The Aborn Opera co. in Hansel and Gretel at the matinee and Cavalleria Rusticana and Hansel and Gretel in the evening of Sept. 27 to good business. All the principals were excellent and the orchestra merits special mention. The scenery was beautiful. An excellent co. in The Conspiracy to excellent business Sept. 30. Harry Beresford as Winthrop Clavering and Frances McHenry as Margaret Holt scored heavily. When Love Is Young Oct. 1. The Red Rose Oct. 4. Ben-Hur Oct. 6-8. Within the Law Oct. 9-11.

Valeska Suratt and an excellent co. at Poli's week of Sept. 29 to fine business. The bills this season so far have been the best in the history of the house.

Eva Mull and her Big Beauty Show were at the Star week of Sept. 29 to excellent houses. The Parisian Beauties Sept. 6-11.

Myer Davidow, who is extensively interested in real estate in this city, is going to build a new theater on Wyoming Avenue, next to the Poli. The plans are being prepared by Blackwood and Nelson, architects, of this city. The theater will be 120 by 65 feet, inside measurement, and will have a seating capacity of 1,150. There will be but two floors—parquet and balcony. The building will cost between $50,000 and $60,000, and will be used for vaudeville at popular prices. Mr. Davidow expects to have the house ready for occupancy in time to open it for the season next Fall.

C. B. DERMAN.

JERSEY CITY

A Romance of the Underworld was the attraction at the Majestic Theater Sept. 29-Oct. 4, and the large audiences were very appreciative of a good play and an excellent co. The two newspaper men are especially good as played by Leonard D. Hollister and Norman Phillips. Donna Lee as Dago Anne is another capital bit. The Blindness of Virtue 6-11. What Happened to Mary 13-18.

The Orpheum Theater is crowded at every performance, where excellent vaudeville bills are put on. Appearing Sept. 29-Oct. 4 was the Chinese magician, Ah Ling Foo; Florence Hill, a former ingenue of the Spooner Stock co. days, who is a big hit in character songs; a very clever political sketch by George Drury Hart, Jack Harrington, Susanne Langdon, and Bill Smythe; Alice Hansen is a winner in a talking, singing and dancing act; Les Mascognis, Holmes and Reilly, Vincento, a good travesty on Macbeth by Kiernan, Walters and Kiernan, Wilson and Washington, and the acrobatic Petitt Family.

The King and Queen of Gamblers is the stock offering at the Academy of Music Sept. 29-Oct. 4. Business is steadily increasing. The play is very satisfying. Gordon De Maine and Mary Louise Malloy are fine in the leads, Ruth McCauley as the heavy is immense, and Charles Riley as the Jew is at his best. A cabaret is put on after the performance each Tuesday night, and Thursday evening is known as Country Store night. The Chinatown Mystery 6-11. Hello, Bill 13-18.

Manager Epstein has an unusually good bill at the Monticello Theater, where the business continues very satisfactory. The acts Sept. 29-Oct. 4 were Frank Carran and co., Kline, Baker and Prey, Gordon and Warren, Josephine Claremount, and the colored Clinpers.

The Woman was staged in a clever manner at the Broadway Theater, Bayonne, Sept. 29-Oct. 4, when the much liked stock co. made good by giving a finished performance of this good play. The business of the house has steadily increased since the opening. Rita Knight was fine as the telephone operator and all the characters were in good keeping. The Melting Pot 6-11.

The Bayonne Opera House: Sully and Larsen, Smith and Farmer, Madden and Fitzpatrick, Valentine Fox, Three Military Maids and Stewart, Schock D'Arville, Dutton, Reynolds and Drake, Douglas, Flint and co., Grace Fischer, Frank Everett, and a dog circus.

The Woman, at the Gayety Theater, Hoboken, by the clever stock co., drew fine houses Sept. 29-Oct. 4, and each member of the cast made good. As Wanda Kelly, Frances McGrath was immense. Elinor Miller in the name part was seen to good advantage. Edward Nannary as the astute Jim Blake was fine, and Robert Lawrence as Standish was perfect. Our Wives 6-11. Romeo and Juliet 13-18.

The College Girls, at the Empire, Hoboken, Sept. 29-Oct. 4, gave clever performances and drew large audiences. Abe Reynolds is a clever Hebrew actor and Dolly Morrisey is a good burlesque leader. The Big Beauty Show 6-11.

The Yankee Doodle Scouts head a great bill at the Hudson Theater, Union Hill, where the business is capacity. Clayton White and co., the Auto Bandit, Evelyn Dunnmore, Manne and Belle, Billy Davis, and the Three American Athletes help out.

The stock co. of the Hoboken Gayety Theater gave one matinee performance of Over Night at the Orpheum Sept. 25 to a crowded house. The same co. played The Woman for one matinee Oct. 3 and the house was sold out.

WALTER C. SMITH.

ROCHESTER

Heading the bill at the Family Theater Sept. 29-Oct. 4 were Bob Archer and Blanche Belford in The New Janitor's Troubles and George Mack and Elizabeth Mayne in a singing and dancing number.

A new musical burlesque, Madame, Who Are You? produced by the Gay New Yorkers co., made a hit at the Corinthian Theater Sept. 29-Oct. 4.

Mutt and Jeff in Panama filled a week's engagement Sept. 29-Oct. 4 at the Baker Theater. Manager Walters, of the Shubert Theater, gave an unusual performance on the morning of Oct. 4 at 11 o'clock. It was a special presentation of Snow White and Seven Dwarfs.

The audience which filled the Lyceum Theater Sept. 29 followed with closest attention and interest the wonderful George Kleine's Cines production of Quo Vadis.

Vaudeville at the Temple Theater Sept. 29-Oct. 4 to good business.

Will M. Cressy and Blanche Dayne, his wife, who are annual visitors at the Temple Theater and among the oldest vaudeville players in the profession, appeared at the Temple Theater Oct. 6 in their new comedy, The Man Who Remembered.

Maude Adams in J. M. Barrie's Peter Pan at the Lyceum Theater for two performances on Oct. 4. John Mason in a new play by Augustus Thomas on Oct. 6, 7. Musical comedy, Oh! Oh! Delphine, Oct. 9-11.

Why Aunt Jane Never Married at the Gordon Photoplay House Sept. 29-Oct. 4 in addition to the feature film in the Bishop's Carriage. Arizona Oct. 2-4.

ROBERT HOGAN.

OTTAWA

Mr. Lawrence Brough and his English co. in The Lady of Ostend pleased a fair-sized audience at the Russell Sept. 25-28. Peg o' My Heart, with bewitching Elsa Ryan and strong supporting cast, scored a triumph Sept. 29-Oct. 4. Fiske O'Hara in Old Dublin Oct. 2, 4. The Pink Lady Oct. 6, 7. Signor Antonio Pini-Corsi, of the Metropolitan Opera co., New York, will give concert here Oct. 8.

Miss Josie Heather scored a great hit at Dominion week Sept. 29-Oct. 4. Others on the bill were John E. Henshaw and Grace Avery, Helen Page and co., in In the Toils of the Tempter, Morris Golder and Grace De Winters, Kramer and Kennedy and pictures. The house was filled at each performance.

J. H. DuBE.

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ALBANY

Capital City Liked "Oh, I Say!"—Many Other Bills Please

Oh, I Say! the Shuberts' latest musical production, was given its American premiere performance at Harmanus Bleecker Hall Sept. 27 and was favorably received by large audiences. The cast included Alice Yorke, Walter Jones, Mabel Hamilton, Flavia Arcaro, Joseph Herbert, Tyler Brooke, Joseph Phillips, and Nellie King. The music by Jerome D. Kern is of the popular sort, and Messrs. Shubert have provided handsome costumes and effective scenery. The story concerns the adventures of "Sidonie," a French actress, and is a farce. The song hits included "A String of Pearl," "Have An Old Waltz With Me," and "Good-By Everybody." Among the well-known theatrical men who came from New York to witness the opening were Alan Dale, Lee Shubert, J. C. Hoffman, and Mr. Kern, the composer.

John Cort's diversified vaudeville co. featuring Lillian Russell had their opening Sept. 29, and attracted big audiences. The chief feature of the bill was Ching Ling Foo. Others were: William Farnum and co., Fields and Lewis, Kramer and Belleclaire, Rose and Arthur Boylan, and Marguerite Farrell.

Maude Adams in Peter Pan Sept. 30-Oct. 1. This marked the first engagement played here in five years by this popular star, and she was accorded a most hearty reception by large and highly appreciative audiences. McIntyre and Heath in The Ham Tree Oct. 3, 4. The Blue Bird Oct. 6-11.

At the Empire Blutch Cooper and his Beauty, Youth and Folly co. in the musical farce, The Blue Rose, drew capacity houses Sept. 29-Oct. 1. Bob Manchester's Crackerjacks filled the week out to packed houses. The co. was large and offered an excellent bill.

Manager Graham provided a particularly strong bill at Proctor's week of Sept. 29-Oct. 4. The Melody Monarch, Hickman Brothers, "Palace of Parisian Art," Westen and Keith, Fox and Fox.

At the Albany Grand Opsip proved a worthy headline feature. Marie Stoddard, Dovle-Willard co., and Grant Gardner also pleased.

Willard's Temple of Music, Corinne, Mr. and Mrs. Robyns co., and the August Family were prominent acts at the Colonial, where the attendance was large as usual.

Harry B. Hearn formerly manager of vaudeville theaters in Washington, D. C.; Richmond and Norfolk, Va., has been appointed resident manager of the Albany Grand, to succeed Charles L. Robinson, who retires from the active management of the house.

Charles Frohman, the theatrical manager, was in town this week for the first time in twenty years. He occupied a box at the Hall Thursday night, and saw Maude Adams in Peter Pan. He came here for the purpose of consulting Miss Adams regarding her new play, The Adored One, by J. M. Barrie, which will be produced in January.

GEORGES W. HEARICK.

PITTSBURGH

Premiere of "Brought Home," by H. Blossom, Jr.—George Seibel's "The Leper" Next Week

Walker Whiteside was seen in The Typhoon at the Alvin week of Sept. 29, and was supported by an admirable cast. Florence Fisher continues this season in the role of Illona, and together with the star scored heavily. Robert B. Mantell in repertoire last week.

The Master Mind was the attraction at the Nixon, drawing good houses. Edmund Breese and Francine Larrimore both did creditable work; in fact, the entire cast was praiseworthy. Kismet, with Otis Skinner, held the boards last week, and A Good Little Devil, with Mary Pickford, follows.

The Grand had Sophie Tucker as headliner of a good and varied bill Sept. 29-Oct. 4. Mon Desir, the new leader, and Billy Hall were other acts, which scored. Horace Goldin is the headliner Oct. 6-11.

The Divorce Question drew largely at the Lyceum week of Sept. 29, although seen here before. Where the Trail Divides Oct. 6-11.

Nobody's Widow is another of the Pitt Players' successes given at the Pitt Sept. 29-Oct. 4. The comedy work of Robert Gleckler and Mary Hall was splendid, while William Bonnell, Nora Lamleon, and Mrs. Lois Rial, together with the other members of the co., gave capable support. Mother Oct. 6-11.

The Davis Players were seen in Our Wives at the Duquesne recently.

The Bowery Burlesquers last week at the Gayety.

Orpheus's engagement at the Exposition ended Oct. 4, and he is followed by Damrosch.

The Loner, termed a cosmic drama, will be seen for the first time at the New Pitt week of Oct. 13. The play has been read before the cosmics section of the Academy of Science and Art, and also before several women's clubs, and has met with the warmest approval. The Leper is from the pen of George Seibel a Pittsburgher.

Henry Blossom Jr., author of Brought Home, which was produced for the first time by the Davis Players at the Duquesne Oct. 6 is in Pittsburgh.

DAN J. PACKINHM.

VANCOUVER

The Barrier, as played by the Lawrence co., won praise at the Empress Sept. 22-27. Miss Hazel Leone as Necia and Mr. Lawrence as Burrell sustained their roles with distinction. Alf. T. Layne was more than convincing as John Gale, and Louis Anker, Edward Lawrence, Daisy D'Arra, Ray Collins, Firman Seavey, and Howard Russell made up an ideal cast for this virile play. Underlined. The Tweeters.

At the Imperial Sept. 22-27 Isabelle Fletcher and her co. offered The Cowpuncher.

The three vaudeville houses presented good bills and business was above the average Sept. 22-27.

The Howard Players gave a creditable performance of Woman Against Woman Sept. 22-27 at the Avenue. For the closing week the management announces Alias Jimmy Valentine.

Will Lloyd, now at the Avenue, will join the Fletcher Players 29.

Hugh Davies, a well-known theatrical man, is handling the business interests of Isabelle Fletcher.

Geraldine Farrar is booked for one performance at the Imperial 29.

William Faversham is to be the first road attraction at the Avenue.

E. R. Ricketts announced in the local press that his theater would be ready Jan. 1.

Del S. Lawrence and his partner, J. M. Sandusky, are contemplating a chain of stock theaters from Winnipeg to Vancouver.

MINNIE M. RUSSELL.

SALT LAKE CITY

"Their Market Value," by Willard Mack, Has Premiere—"Scandal Alley" to Follow

At the Utah Theater the event of the week was the presentation for the first time on any stage of Their Market Value, a society comedy in four acts, by Willard Mack. Produced Sept. 21 by the author and his own stock co. with the following cast:

John Lomax	Willard Mack
Richard Ellis Livingstone	Arthur J. Price
Franklyn Abbott	Ronald Bradbury
Colonel Caleb Jones	Howard Scott
The Rev. Edward Woolcot	William Chapman
Barnie Abbott	Walter Gilbert
The Butler	Harmon Weight
Mary Abbott	Marjorie Rambeau
Lucy Milligan	Regina Connell
Mrs. Huston Philbrick	Lillian Rambeau

John Lomax has made a fortune in California land speculation. Richard Ellis Livingstone is a scion of New York aristocracy. Both are in love with Mary Abbott, and both are invited by her father to spend some time at his country home. It is here the plot is developed to show the market value of the two men.

The play has many good points, but, in a general way, needs the blue pencil, and especially to curb Willard Mack's use of profanity. Audiences were fair to excellent and, in general, were well pleased. Another new play by the same author, entitled Scandal Alley, will follow.

The motion pictures of the Carnegie Alaska Expedition at the Salt Lake Theater week of Sept. 22 proved intensely interesting to fair audiences.

The Bell Family headlined at the Orpheum week of Sept. 21.

At the Empress week of Sept. 24 Max's Circus, Sager, Midgely and co., the Four Readings, Mort Shave, B. Kelly Forrest, Manning and Ford. Good houses.

C. E. JOHNSON.

NEWARK, N. J.

The Braynell-Stork Stock co. closed their very successful four weeks' engagement at the Shubert Sept. 27, and as the Newarkers demand, or rather, may we say "command" these popular players to remain they will open with a new co. including Edward Van Sloan, at the Orpheum Theater Oct. 13, presenting Mercy Mary Ann. The advance sale has broken all records.

The New Payton Theater is fast nearing completion, and Manager Joe Payton says the doors will open in a few weeks.

The Whip opened the Shubert Sept. 29 to crowded houses. The cast included Herbert Sleatto, Frank Compton, Ethelbert Hales, Eric Mayne, Cecil Cameron, John L. Shine, Eric Hudson, Charles Rolf, Kevitt Moreton, A. P. Kayo, Alice Eades, Saba Raleigh, Margaret Boland, Hilda Hemlas, Ieeth Munroe. When Bunty Pulls the Strings Oct. 6.

Robert Hilliard presented The Argyle Case at the Newark Sept. 29-Oct. 4, supported by an excellent co., including Olive Oliver, Stella Archer, who is a Newark girl, and received hearty receptions. Excuse Me Oct. 6.

The Round-Up was splendidly enacted at the Orpheum Sept. 29-Oct. 4. Newlyweds and Their Baby Oct. 6.

Over the Garden Wall was the headliner at Proctor's Sept. 29-Oct. 4. Others on the bill were: Stan-Stanley Trio, Yvette, George Yeoman, Dave Kramer and George Morton, Camille Jewell, Favor, Sinclair and co., Madame Busse.

Billy Watson and his Girls from Happyland kept the audiences at the Empire in an uproar Sept. 29-Oct. 4. "Billy" was ably assisted by Joe Buckley, Charles Lipson, Thomas A. Brooks, Ida Barton, Charles A. Fitz, Thomas H. Duffy, and Edward Askin.

The Imperial Comedy Trio were the headliners at the Washington Sept. 29-Oct. 4. Others on the bill were: Georgia Mitchell, Helen Pingree, Tracey and Jentis, Lockhart and Laver, and the Monte Carlo Trio.

GEORGE S. APPLEGATE.

DES MOINES

The Count of Luxembourg at the Berchel Sept. 27 played to good audiences and was warmly received. Entire house sold out for Mrs. Fiske Oct. 4.

Florodora at the Princess for week of Sept. 28 provided one of the best attractions offered at this popular playhouse this season.

The New Empress and The Cavaliers were well received.

The Orpheum reports excellent business all season. Headliner for week of Oct. 5 Miss Orford's Elephants.

Berchel Theater: The White Slave Oct. 5, 6. A Butterfly on the Wheel Oct. 14, 15. The Trip to Tok Man of Oz Oct. 17, 18.

Princess Theater for week of Oct. 5 The Tenderfoot.

Empress Theater: Vaudeville. Headliner for week of Oct. 5 The King of Cracksmen.

A. KAHN.

SEATTLE

At the Moore Kitty Gordon in The Enchantress Sept. 21-24, drew fair business. Walter Catlett showed his skill and cleverness as a comedian.

At the Metropolitan Officer 666 Sept. 21-27 was presented by a very efficient co., which made the most of their respective parts. Estelle Reilley and J. Francis Dillon in the leads interpreted the roles with skill.

Wildfire at the Seattle was presented in a creditable manner Sept. 22-25 before fair business. Aileen May made a charming Mrs. Barrington. In the cast were Lillian Griffith, George Webb, Dwight A. Meade, George B. Berrell, and other talent.

At the Empress The Mission Garden and vaudeville Sept. 21-27. At the Orpheum Lulu Glaser and vaudeville Sept. 21-27. At the Pantages Maurice Samuels and vaudeville Sept. 21-27.

BENJAMIN F. MESSERVEY.

CINCINNATI

The bill at the Grand for week of Sept. 28 was George Evans's Honey Boy Minstrels, which proved a good offering and attracted good business. Prominent were John King, Sam Lee, Vaughn Comfort, Tommy Hyde, Joe "Rags" Leighton, James Meehan, William H. Thompson, Will Cawley, Joseph Gilligenia, Ed. Lindeman, Joe Wesley, Master Paul Van Dyke, and Eldon Durand, the impersonator. O. E. Schmid's All-Star German Stock co. follows week of Oct. 6 in The Concert, Old Heidelberg, and The Vale of Love. This co. was a permanent German stock at the Grand last Winter, playing every Sunday night. Maude Adams comes to the Grand in Peter Pan Oct. 13, followed Oct. 20 by A Good Little Devil. These are the first biz shows booked this season.

The Romance of Billy Goat Hill, with May Buckley, which opened for a week at the Lyric Sept. 25, failed to please to any great extent. The work of May Buckley does wonders for the performance. The acting saved the show. Other good work was done by Rita Carlyle, Russell Simpson, John Beck, Peggy Eby, George Irving, and especially William Barwald as the old physician. Eva Tanguay and her own vaudeville co. follow for week of Oct. 5, playing matinee every day.

George Sidney and Carrie Webber in the 1914 version of Busy Izzy opened at the Walnut Sept. 28. Co. and play pleased good audiences. The Cost of Living follows Oct. 5.

Jesse Lasky's Redheads topped the bill at Keith's Sept. 28 and it proved a headline attraction of unusual merit. The singing, dancing and the work of the co. of comedians kept the house in laughter throughout the act. Others in the bill were Lew Anger, George Felix and the Barry Sisters, Cleo Gascoigne, Homer Miles and co., Harry DeCoe, Field Brothers, and Dyer and Alvin. David Bispham is the headliner for week of Oct. 5.

Allan Jimmy Valentine was the third play given by the new Orpheum Stock co., opening with matinee Sept. 28. Hallett Thompson, the leading man, had his first star role, which he handled to advantage. Orden Crane and William Forestelle, as Bill Avery and "Red" Joslyn, added to their established popularity. Nora Shelby made an attractive Rose Lane. Over Night follows Oct. 5.

The Stars of Burlesque were at the Olympic week of Sept. 28, followed by the Dandy Girls, and at the Standard the Social Maids held the boards Sept. 28, followed by the Taxi Girls.

JOHN HENDRAD PROOME, Jr.

ST. PAUL

Margaret Illington in Within the Law opened to a large audience at the Metropolitan Sept. 28-Oct. 4. Little Miss Brown Oct. 5-11. What Happened to Mary Oct. 12-18. Mrs. Fiske is an early booking.

Wright Huntington's Players in The Great Divide before two large audiences at the Shubert Sept. 28-Oct. 4. In a novel speech from a balcony box Mr. Huntington announced that the word could go forth that the Huntington co. had taken the hoodoo off the Shubert. As a Man Thinks Oct. 5-11. Woman in the Case Oct. 12-18.

Orpheum Sept. 28-Oct. 4 offered Edgar Berger, Hyman Meyer, Lidd McMillan co., Ida O'Day, Marie McFarland and Madame T. Brent Hayes, Conroy and Diving Girls.

Empress had Dinkelspiel's Christmas, Louise Mayo, Three Emersons, Ballo Brothers, and Martini and Maximillian.

The Bainbridge Stock co. is meeting with splendid success at the Minneapolis Shubert. The Man from Home Sept. 7-13. Great Divide Sept. 14-20. Mind-the-Paint Girl Sept. 21-27. As a Man Thinks Sept. 28-Oct. 4. Kindling Oct. 5-11. The Typhoon Oct. 12-18.

Because of illness in the Jane Connelly co. The Girl from Plinks was substituted for that act for a number of performances at the Orpheum last week. Agnes Lee and Arthur Cappelen played the piece.

JOSEPH J. PFISTER.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Akron, O., 8. Canton 9, Elyria 10, Lima 11, Cincinnati 12-18, Pittsburgh 20-25.

AFTER Five (Wasserman and Kemper): Scranton, Pa., 16-18, Buffalo 20-25.

ANGLIN, Margaret: San Diego, Cal., 13-14.

ARLISS, George (Liebler Co.): Boston Sept. 29-Oct. 25.

AT Bay (Messrs. Shubert): N.Y.C. Oct. 7—indef.

AWAKENING of Helena Richie (A. Gilson): Aberdeen, S. Dak., 8, Redfield 9, Watertown 10, Brookings 11, Huron 13, Pierre 14, Rapid City 15, Deadwood 16, Bellefourche 17, Sturgis 18, Alliance, Neb., 22, Ft. Robinson 23, Chadron 24.

BABY Mine (Eastern: Richard Clark): Clinton, Mass., 8, Gloucester 9, Exeter, N. H., 10, Franklin 11, Newburyport, Mass., 13, Sanford, Me., 14, Togus 15, Bath 16, Gardiner 18.

BACHELOR'S Honeymoon (A. M. Bradfield): Innisfail, Alta., Can., 8, Lethbridge 9, Swift Current 10, Medicine Hat 11, Macleod 13, Coleman 14.

BARRYMORE, Ethel (Chas. Frohman): Atlantic City, N. J., 20-22.

BELIEVE Me, Xantippe (Brady and Craig): N.Y.C. Aug. 19—indef.

BEN-Hur (Klaw and Erlanger): Scranton, Pa., 6-8, Reading 16-18.

BIRD of Paradise (Oliver Morosco): Salt Lake City, U., 6-8, San Bernardino, Cal., 10, Riverside 11, Los Angeles 12-18, San Diego 19, Pasadena 21, Bakersfield 22.

BLAIR, Eugenie (Stair and Havlin): Norfolk 6-11, Richmond 13-18, Atlanta 19-25.

BLINDNESS of Virtue (Wm. Morris): Jersey City 6-11.

BLINDNESS of Virtue (T. O. Gleason): Decatur, Ill., 5-8, Urbana 9-11, Danville 13-15, Bloomington 16-18, Peru 19, Kewanee 20-22.

BLUE Bird (Messrs. Shubert): Albany, N. Y., 6-11.

BOUGHT and Paid For (Wm. A. Brady): Glens Falls, N. Y., 9, Boston, Mass., Oct. 13—indef.

BROUGH, Lawrence: St. Catharines, Can., 10, Woodstock 11.

BUNTY Pulls the Strings: Newark 6-11.

BURKE, Billie (Chas. Frohman): Detroit 6-11, Toronto 13-18, Cleveland 20-25.

BUTTERFLY on the Wheel: Des Moines, Ia., 14, 15.

CLARKE, Harry Corson and Margaret Dale Owen: Melbourne, Australia, Sept. 1—indef.

COHAN, George M. (Cohan and Harris): Boston Sept. 29-Oct. 25.

COLLIER, William (Chas. Frohman): N.Y.C. Sept. 15—indef.

COMMON Law (A. H. Woods): B'klyn 6-11, Balto. 13-18, Washington 20-25.

CONFESSION, The (Frank C. Rhoades): Chgo. Sept. 28-Oct. 18, St. Louis 19-25.

CONSPIRACY, The (Chas. Frohman): Boston Sept. 15-Oct. 25.

CONSPIRACY, The (Chas. Frohman): Newport News, Va., 8, Richmond 9-11, Charlottesville 13, Lynchburg 14, Roanoke 15, Winston-Salem, N. C., 16, Durham 17, Raleigh 18, Danville, Va., 20, Salisbury, N. C., 21.

COST of Living (Rowland and Clifford): Cinti. 6-11, Dayton 13-15, Toledo 19-22.

COUNTRY Boy: Calgary, Alta., Can., 6-8, Edmonton 9-11, Revelstoke, B. C., 13, Kamloops 14, New Westminster 15, Bellingham, Wash., 18, Aberdeen 17, South Bend 18, Astoria, Ore., 19, The Dalles 20, Baker City 21, Nampa, Ida., 22.

DAMAGED Goods (Richard Bennett): Auburn, N. Y., 8, Oswego 9, Niagara Falls 10, Lockport 11, Oil City, Pa., 13, Bradford 14, Jamestown 15, Akron, O., 16, Youngstown 17, New Castle, Pa., 18, Beaver Falls 20, Butler 21, McKeesport 22.

DAMAGED Goods (Richard Bennett): Chgo. Sept. 29-Oct. 18, St. Louis 19-25.

DEEP Purple (Arthur H. McDonald): Charleston, S. C., 6, 9, Savannah, Ga., 10, 11, Atlanta 13-18, Birmingham, Ala., 20-25.

DIVORCE Question (Winchell and Riddings): Springfield, Ill., 7, 8, Effingham 9, Olney 10, Vincennes, Ind., 11, West Baden 12, Bedford 13, Columbus 14, Greensburg 15, Shelbyville 16, Richmond 17, Muncie 18, Terre Haute 20, Logansport 21, Frankfort 22.

DIVORCE Question (Rowland and Clifford): Balto. 6-11, Washington 13-18, Norfolk 20-25.

DIVORCE Question (Harry P. Brown): Fayetteville, Ark., 8, Tulsa, Okla., 9, Perry 10, Okla. City 11, Guthrie 12, Norman 13.

D'OIZE, Edouard (E. R. Moore): Millen, Ga., 8, Savannah 9, Sumter, S. C., 10, Charleston 11, Spartanburg 13, Greenville 14, Abbeville 15, Aiken 16, Anzusta, Ga., 17, Macon 18, Americus 20, Richland 21, Montgomery, Ala., 22.

DOUBLE Cross, The (H. H. Frazee): Chgo. Sept. 7—indef.

DREW, John (Chas. Frohman): N.Y.C. Sept. 29—indef.

EVANGELINE (Arthur Hopkins): N.Y.C. Oct. 4—indef.

EVERYWOMAN (Henry W. Savage): Ft. Dodge, Ia., 8, Mason City 10, 11, Marshalltown 13, 14, Ottumwa 15, Ft. Madison 16, Keokuk 17, Rock Island, Ill., 20, 21, Galesburg 22.

FAMILY Cupboard (Wm. A. Brady): N.Y.C. Aug. 21—indef.

FAVERSHAM, William (L. L. Gallagher): Seattle, Wash., 6-8, Vancouver, B. C., 9-11, Victoria 13, Tacoma, Wash., 14, Aberdeen 15, Portland, Ore., 16-18.

FERGUSON, Elsie (Klaw and Erlanger): Atlantic City 9-11.

FIGHT, The (Henry B. Harris Prod.): N. C. Sept. 2—indef.

FINE Feathers (H. H. Frazee): Phila. Sept. 29-Oct. 11, Cleveland 13-18 Detroit 20-25.

FINE Feathers (Eastern: H. H. Frazee): Hornell, N. Y., 8, Fredonia 9, Bradford, Pa., 10, Warren 11, Erie 13, Dunkirk, N. Y., 14, Norwalk, O., 15, Wooster 16, Mansfield 17, Ashland 18, Sandusky 20, Fremont 21, Tiffin 22.

FINE Feathers (Southern: H. H. Frazee): Ridgway, Pa., 8, Kane 9, Titusville 10, Oil City 11, Mercer 13, Greenville 14, New Castle 15, Beaver Falls 16, Butler 17, Vandergrift 18, Blairsville 20, Latrobe 21, Grafton, W. Va., 22.

FINE Feathers (Western: H. H. Frazee): Faribault, Minn., 5, New Ulm 9, St. Peter 10, Mankato 11, Albert Lea 12, Austin 13, Mason City, Ia., 14, Charles City 15, Decorah 16, Elkader 17, Prairie du Chien, Wis., 18, Dubuque, Ia., 19, Waterloo 20, Oelwein 21, Manchester 22.

FISKE, Mrs. (Harrison Grey Fiske): Kansas City, Mo., 9-11, St. Paul, Minn., 13-15, Minneapolis 16-18, Duluth 20, 21, Mason City, Ia., 22.

FIVE Frankforters (Messrs. Shubert): Boston, Sept. 29-Oct. 11.

FORBES - Robertson (Messrs. Shubert): N.Y.C. Oct. 2—indef.

GARDEN of Allah (Liebler Co.): Hamilton, Ont., Can., 6-8, Erie, Pa., 9-11, Syracuse, N. Y., 13-15, Rochester 20-25.

GEORGE, Grace (Chas. Frohman): N.Y.C. Sept. 22—indef.

GERMAN Stock (O. E. Schmid): Cinti. 6-11.

GILMORE, Paul: Blairsville, Pa., Punxsutawney 9, Punxsutawney 10, Altoona 11, Johnstown 12, Dubois 13, Clearfield 16, Renova 17, Lock Haven 18, Williamsport 20, Ashland 21, Hazleton 22.

GILMORE, Paul, Associate Players (W. F. De Vere): York, Neb., 8 Hastings 9, Holdrege 10, Kearney 11, Laramie, Wyo., 13, Rawlins 14, Rock Springs 15, Granger 16, Springville, U., 17, Provo 18, Ogden 19, Brigham 20, Salt Lake City 21, 22.

GIRL and the Pennant (Selwyn and Co.): Buffalo 6-11, Phila. 13-18, N.Y.C. 20—indef.

GIRL and the Stampede (Norton and Lambert): Williamsport, Ind., 8, Veedersburg 9, Crawfordsville 10, Lebanon 11, Rockville 14, Paris, Ill., 15, Brazil, Ind., 16, Marshall, Ill., 17, Robinson, Ind., 18, Terre Haute 20, Greenup, Ill., 21, Effingham 22.

GIRL and the Tramp (Fred Byers): Britt, Ia., 8.

GIRL from Mumm's (Mr. Beck): Saskatoon, Can., 7, 8, Swift Current 9, Medicine Hat, Alta., 10, Calgary 13-15, Edmonton 16-18, Kamloops, B. C., 20, New Westminster 21, Victoria 22.

GIRL in the Taxi: Sturgis, S. Dak., 8, Rapid City 9, 10, Pierre 11.

GIRL of the Mountains: St. Louis 5-11.

GOOD Little Devil (David Belasco): Pittsburgh 13-18, Cinti. 20-25.

GOVERNOR'S Lady (David Belasco): Chgo. Sept. 14—indef.

GREAT Adventure (Messrs. Shubert): Prov. 6-8, N.Y.C. 10—indef.

GREAT Divide (Primrose and McGillan): Port Huron, Mich., 11, Owosso 12, Ottawa, O., 13, Bellefontaine 20, Wadsworth 25.

HER Own Money (Winthrop Ames): N.Y.C. Sept. 1—indef.

HIGHER Law (Oscar Graham): Oklaunion, Tex., 6, Bowie 9, Jacksboro 10, Weatherford 11, Thurber 13, Strawn 14, Abilene 15, San Angelo 16, Coleman 17, Brownwood 18, Goldthwaite 20.

HILLIARD, Robert (Klaw and Erlanger): N.Y.C. 6-11.

HODGE, William T., (Lee Shubert): Chgo. Aug. 31—indef.

IN Old Kentucky: Dayton 5-8, Indianapolis 9-11.

IRWIN, May (Liebler Co.): Balto. 6-11, Phila. 13-25.

JOSEPH and His Brethren (Liebler Co.): Boston Sept. 29-Nov. 1.

KINDLING (United Play Co.): Rochester 6-11.

KISMET (Harrison Grey Fiske): Pittsburgh 6-11, Detroit 13-18, Chgo. 20-Nov. 1.

LAVENDER and Old Lace (United Play Co.): Indianapolis 6-11, Grand Rapids, Mich., 12-18.

LEOPARD'S Spots (Thos. Dixon): Rocky Mount, N. C., 8, Wilson 9, Tarboro 10, Littleton 11, Newbern 13, Kinston 14, Goldsboro 15, Wilmington 16, Fayetteville 17, Rockingham 18.

LIFE'S Shop Window (Lee D. Ellsworth): Louisville 5-11, St. Louis 12-18.

LION and the Mouse (Geo. H. Bubb): Promise City, Ia., 8, Osceola 10, Afton 11, Fontanelle 13, Cumberland 14, Massena 15, Greenfield 16, Lenox 17, Corning 18, Shenandoah 20, Charinda 21, Burlington Jct., Mo., 22, Bedford, Ia., 23.

LITTLE Miss Brown: St. Paul 6-11.

LITTLE Sister (John Bernero): Columbus 6-11, Toledo 12-15, Cinti. 19-25.

LITTLE Women (Wm. A. Brady): Bradford, Pa., 8, Warren 9, Dunkirk, N. Y., 10, Niagara Falls 11, Adrian, Mich., 13, Pontiac 14, Port Huron 15, Owosso 16, Battle Creek 17, Kalamazoo 18, Grand Rapids 20-22.

LITTLEST Rebel (A. H. Woods): Prov. 6-11, Newark 13-18, Richmond 20-25.

LURE, The (Messrs. Shubert): N.Y.C. Sept. 29—indef.

MAN From Home (United Play Co.): Chgo., Ill., Sept. 21-Oct. 11.

MANN, Louis (Messrs. Shubert): St. Louis 5-11.

MANTELL, Robert B. (Wm. A. Brady): Pittsburgh 6-11.

MASON, John (Chas. Frohman): Ithaca, N. Y., 8, Utica 9, Syracuse 10, 11, Atlantic City, N. J., 13-15, Plainfield 16, Hartford, Conn., 17, 18.

MASTER Mind (Werba and Luescher): Washington 6-11.

MASTER Mind (Werba and Luescher): Columbia, Pa., 8, Harrisburg 9, Pottstown 10, Reading 11.

MAUDE, Cyril (Liebler Co.): Toronto 6-11, London 13, 14, St. Catharines 15, Hamilton 16-18, Montreal 20-25.

MILESTONES (Klaw and Erlanger): Phila. 6-11.

MILLER, Henry (A. H. Canby): Spokane, Wash., 7, 8, Walla Walla 9, No. Yakima 10, Aberdeen 11, Tacoma 13, Everett 14, Birmingham 15, Victoria, B. C., Can., 16, Vancouver 17, 18, Seattle, Wash. 20-25.

MISSOURI Girl (Eastern): Merle H. Norton): Caseville, Mo., 11, Bentonville, Ark., 12, Rogers 14, Eureka Springs 15, Harrison 16, Heber 20, Searcy 21, Hartford 22.

MISSOURI Girl (Western: Norton and Rith): Devils Lake, N. Dak., 8, Minot 10, Newburg 20, Kenmare 21, Stevan, Sask., Can., 22.

MONTH Oriste (Wallace and Collins): Armour, S. Dak., 8, Delmont 9, Tyndall 10, Springfield 11, Elk Point 12, Garyville 13, Lake Andes 14, Geddes 15, Platte 16, Vells 17, Viborz 20, Davis 21, Lennox 22.

MRS. Wiggs of the Cabbage Patch (United Play Co.): Silver City, N. Mex., 8, Deming 9, Globe, Ariz., 10, Clifton 12, Douglas 13, Bisbee 14, Tucson 15, Mesa 16, Tempe 17, Phoenix 18, Prescott 19.

NAZIMOVA, Mme. (Chas. Frohman): Watertown, N. Y., 8, Ogdensburg 9, Ottawa, Can., 10, 11, Montreal 13-18, Quebec 20, Sherbrooke 21.

NEARLY Married (Cohen and Harris): N.Y.C. Sept. 8—indef.

OFFICER 666 (Frank Holland): Washington 6-11, B'klyn 13-18, N.Y.C. 20-25.

OFFICER 666 (Eastern: A. S. Stern): Oneida, N. Y., 8, Lyons 9, Batavia 10, Lockport 11, Canandaigua 12, Geneva 14, Owego 15, Cortland 16, Newark 17, Sodus 18, Elmira 20, Corning 21, Hornell 22.

OFFICER 666 (Southern: A. S. Stern): Racine, Wis., 8, Fond du Lac 9, Appleton 10, Madison 11, Sheboygan 12, Oshkosh 13, Green Bay 14, La Crosse 15, Winona, Minn., 16, Dubuque, Ia., 17, Clinton 18, Davenport 19, Cedar Rapids 20, Iowa City 21, Ottumwa 22.

OFFICER 666 (Western: A. S. Stern): Chico, Cal., 8, Sacramento 9, Petaluma 10, Santa Rosa 11, Stockton 12, Vallejo 13, San Jose 14, Merced 15, Modesto 16, Fresno 17, Bakersfield 18, Los Angeles 19-25.

O'HARA, Fiske (Augustus Pitou, Jr.): Oswego, N. Y., 8, Schenectady 9, Utica 10, 11, N.Y.C. 13-18, B'klyn 20-25.

OLCOTT, Chauncey (Henry Miller): Kansas City Sept. 28-Oct. 11, St. Louis 12-18, Chgo. 20-Nov. 15.

OLD Homestead (Frank Thompson): Cleveland 6-11.

ONE Day: Atlanta, Ga., 6-11.

PATTON, W. F. (Merle H. Norton): Belle Plaine, Ia., 8, Hampton 9, Iowa Falls 11, Webster City 12, Boone 13, Perry 14, Grinnell 17, Ottumwa 18, Des Moines 19, Albia 20, Centerville 21, Corydon 22.

PEG o' My Heart (Oliver Morosco): St. Thomas, Can., 8, London 9, Hamilton 10, 11, Buffalo, N. Y., 13-15, Syracuse 20-22.

PEG o' My Heart (Oliver Morosco): Johnstown, N. Y., 8, Gloversville 9, Ft. Plain 10, Watertown 11, Ordensburg 13, Plattsburg 14 Burlington, Vt., 15, St. Johnsbury 16, Barre 17, Wht. River Jct. 18, Claremont, N. H., 20, Nashua 21, Keene 22.

PHILLIPS, Al., and Lelia Shaw (Rowland and Clifford): Toledo, O., 5-8, Jackson, Mich., 9, Lansing 10, Battle Creek 11, Chgo. 12-25.

POOR Little Rich Girl (Klaw and Erlanger): B'klyn 6-11.

POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 16—indef.

PRICE She Paid: Akron, O., 7, 8.

PRINCESS Theater Co. (Winthrop Ames): N.Y.C. Oct. 9—indef.

REBECCA of Sunnybrook Farm (Leffler-Bratton): Paterson, N. J., 6-11, Dover 13, Plainfield 14, Trenton 15, Harrisburg, Pa., 16, 17, Pottsville 18, Phila., 20-25.

ROMANCE (Chas. Dillingham): Chgo. Sept. 28-Nov. 22.

ROMANCE of the Underworld (Rowland and Clifford): N.Y.C. 6-11, Paterson, N. J., 13-18, Newark 20-25.

ROSARY, The (Rowland and Clifford): Schenectady, N. Y., 6-8, Prov., R. I., 13-18, Paterson, N. J., 20-25.

ROYAL Slave (Wetzel and Roesner): Pottstown, Pa., 8, Reading 9, Lebanon 10, Fremont 11, So. Bethlehem 13, Shenandoah 14, Ashland 15, Bloomsburg 17, Hazleton 18.

RUSSELL, Annie (Lawrence J. Anhalt): Lynchburg, Va., 8, Danville 9, Durham, N. C., 10, Raleigh 11, Wilmington 13, Charlotte 14, Asheville 15, Spartanburg, S. C., 16, Greenville 17, Columbia 18, Augusta, Ga., 20, Charleston, S. C., 21, Savannah, Ga., 22.

SCOTT, Mrs. (McKee Rankin): San Diego, Cal., 7, 8.

SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.

SHEPHERD of the Hills (Gaskill and MacVitty): Medford, Ore., 8, Red Bluff, Cal., 10, Chico 11, Oroville 12, Marysville 13, Stockton 15, San Rambael 16, Vallejo 17, Oakland 18, 19, Napa 20, Santa Rosa 21, Petaluma 22.

SHEPHERD of the Hills (Gaskill and MacVitty): Grand Rapids, Mich., 5-11, Indianapolis, Ind., 13-18, Nashville, Tenn., 20-25.

SHEPHERD of the Hills (Gaskill and MacVitty): Winchester, Va., 8, Harrisonburg 9, Lynchburg 11, Clifton Forge 13, Covington 14, Beckley, W. Va., 15, Princeton 16, Matoaka 17, Williamson 18, Bluefield 20, Pulaski, Va., 21, Abingdon 22.

SHEPHERD of the Hills (Gaskill and MacVitty): North Bay, Ont., 8, New Liskeard 9, Haileybury 10, Cobalt 11, Orillia 13, Hamilton 14, 15, Midland 16, Lindsay 17, Peterboro 18, Smith Falls 20, Renfrew 21, Ottawa 22.

SHEPHERD of the Hills (Gaskill and MacVitty): Newton, Ia., 8, Grinnell 9, What Cheer 10, Sigourney 11, Oskaloosa 12, Ottumwa 13, Albia 14, Centerville 15, Keosauqua 16, St. Madison 17, Gajesburg, Ill., 18, Hannibal, Mo., 20, Salisbury 21, Fulton 22.

SINS of the Father (Thomas Dixon): Freeland, Pa., 8, Lansford 9, Reading 10, Harrisburg 11, York 12, Chambersburg 14, Lebanon 15, Mahoney City 16, Pottsville 17, Ashland 18.

SNOW White (Winthrop Ames): Syracuse 6-12, B'klyn 13-18, N.Y.C. 20-25.

SOUTHERN, E. H., and Julia Marlowe): N.Y.C. Sept. 22-Oct. 25.

SPENDTHRIFT (Primrose and McGillan): Storm Lake, Ia., 11, Sioux City 12, Sioux Falls, S. Dak., 13, Mitchell 14, Hannes, Ia., 15.

SPENDTHRIFT, (Klimt and Gazzolo): Toronto 6-11, Buffalo 13-18, Rochester 20-22.

SPENDTHRIFT (Wm. and Lambert): Niagara Falls, N. Y., 8, St. Catharines, Can., 9, Berlin 10, Brantford 11, Salamanca, N. Y., 13, Ridgway, Pa., 14, Kane 15, Dubois 16, Waynesburg 17, St. Marys 18, Clearfield 19, Punxsutawney 21.

STAHL, Rose (Henry B. Harris Est.): St. Louis, Mo., 5-11, Sedalia 13, Springfield 14, Joplin 15, Parsons, Kan., 16, Lawrence 17, Wichita 18, Okla. City, Okla., 20, 21, Ft. Worth, Tex., 22.

STOP Thief (Cohan and Harris): B'klyn Sept. 29-Oct. 11.

STOP Thief (Cohan and Harris): Chgo., Ill., Aug. 31—indef.

STRATFORD-Upon-Avon, 'Play-er (F. R. Benson): Montreal 6-11.

SUNBONNET Sue (Ray Bankson): Walnut Ridge, Ark., 8, Batesville 9, Newport 10, Little Rock 11, Pine Bluff 13, Hot Springs 14, Arkadelphia 15, Gurdon 16, Texarkana, Tex., 17, Marshall 18, Shreveport, La., 19, Natchitoches 20, Lurkin 21, Bunk 22.

TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 29—indef.

TEMPERAMENTAL Jaspey (David Belasco): N.Y.C. Sept. 4—indef.

THAT Printer of Udell's (Gaskill and MacVitty): Aurora, Ill., 12, Rockford 13-15, Kenosha, Wis., 19, Gary, Ind., 20, Kankakee, Ill., 21, Decatur 22.

THELMA (Henry W. Link): Fayette, Ia., Cedar Rapids 8, Burlington 12, Bloomingham 14, Farmington 15, Centerville 17, Albia 18, Winterset 20, Lewis 22, Glenwood 24, Fremont, Neb., 25.

THIEF, The (Primrose and McGillan): Montevideo, Minn., 11, Watertown, S. Dak., 17, Brookings 18, New Ulm 19.

THIEF, The (Primrose and McGillan): Opawa, Ia., 9, Gilmore City 14, Manson 15, Pocahontas 16, Sutherland 18, Paton 20, Sanborn 21.

THIRD Degree (Geo. H. Bubb): Mendon, Ill., 8, Nauvoo 9, Stronghurst 10, Quincy 12, Warsaw 13, Memphis, Mo., 14, Lancaster 15, Kirksville 16, Green City 17, Lewiston 18, Milan 20, Unionville 21, Promise City, Ia., 22.

TO-DAY: N.Y.C. Oct. 6—indef.

TOWN Pool (Harry Green): Hopkins, Mo., 8, Lenox, Ia., 9, Carson 10, Oakland 11, Silver City 13, Glenwood 14, Imogene 15, Hamburg 16, Rockport, Mo., 17, Craig 18, Bigelow 20, Union Star 21, Worth 22.

TRUXTON, King (United Play Co.): Algona, Ia., 8, Webster City 9, Hidora 10, Marshalltown 11, Boone 13, Perry 14, Spencer 15, Storm Lake 16, Plattsmouth, Neb., 17, Nebraska City 18, Falls City 20, Beatrice 21.

UNCLE Tom's Cabin (Kibbie and Martin): Huntington, W. Va., 8, Ironton, O., 9, Portsmouth 10, Chillicothe 11, Newark 13, Zanesville 14, Springfield 15, Richmond, Ind., 16, Anderson 17, La Fayette 18, Wabash 20, Elwood 21, Muncie 22.

WALKER, Charlotte (Klaw and Erlanger): Trisco 6-18.

WARD, Fanny (Charles Dillingham): N.Y.C. Sept. 15—indef.

WARFIELD, David (David Belasco): N.Y.C. Sept. 8—indef.

WARNER, Henry B. (Maurice Campbell): Washington 6-11.

WAY Down East (Wm. A. Brady): Omaha 5-11.

WHAT Happened to Mary: Milwaukee 5-11.

WHAT Happened to Mary (Lee Morrison Producing Co.): N.Y.C. 6-11.

WHERE the Trail Divides: (Primrose and McGillan): Bradford, Ill., 8, Henry 9, Princeton 10, Davenport, Ia., 11, Rock Island, Ill., 12, Muscatine, Ia., 13, Peru 14, Toledo 15, Iowa Falls 16, Grundy Center 17, Cedar Rapids 18, Independence 20, Hampton 21, Emmetsburg 22.

WHERE the Trail Divides: Pittsburgh 6-11.

WHIP, The (Comstock and Gest): Chgo. Aug. 30—indef.

WHIP, The (Comstock and Gest): New Haven, Conn., 6-11.

WHITESIDE, Walker (Walter Floyd): Indianapolis, Ind., 6-11, St. Louis, Mo., 13-18, Springfield 20, Joplin 21, Pittsburg, Kan., 22.

WHITE Slave: Lincoln, Neb., 8, Topeka, Kan., 13.

WILLIAMS, Bertha (Arthur C. Alston): Memphis 6-11, New Orleans, La., 12-18, Baton Rouge 19, Plaquemine 20, Donaldsonville 21, Thibodaux 22, Houma 23, Morgan City 24, New Iberia 25.

WINNING of Barbara Worth (Klaw and Erlanger): Chgo. Sept. 22—indef.

WITHIN the Law (American Play Co.): N.Y.C. Sept. 11, 1913—indef.

WITHIN the Law (American Play Co.): Minneapolis 6-11, Winnipeg, Can., 13-18, Crookston, Minn., 20, Grand Forks, N. D., 21, Fargo 22.

WITHIN the Law (American Play Co.): Port Jervis, N. Y., 8, Scranton, Pa., 9-11, Wilkes-Barre 13-15, Hazleton 16, Lancaster 17, Harrisburg 18, Wilmington, Del., 20-25.

WITHIN the Law (American Play Co.): Lockport, N. Y., 8, Dunkirk 9, Oil City, Pa., 10, Franklin 11, Meadville 13, Titusville 14, Corry 15, Kittanning 16, Blairsville 17, Latrobe 18, Vandergrift 20, Tarentum 21, Donora 22.

WITHIN the Law (American Play Co.): Alliance, O., 8, E. Liverpool 9, Beaver Falls, Pa., 10, Sharon 11, Canton, O., 13, Sandusky 14, Ann Arbor, Mich., 15, Adrian 16, Lansing 17, Port Huron 18, Flint 19, Bay City 20, Saginaw 21, Pontiac 22.

WITHIN the Law (American Play Co.): La Fayette, Ind., 8, Danville, Ill., 9, Vincennes, Ind., 10, Evansville 11, 12.

YEARS of Discretion (David Belasco): N.Y.C. 6-11, Washington 13-18, Balto. 20-25.

YELLOW Jacket (Harris and Selwyn): Chgo. 6-18.

YOUNGER Generation (Chas. Frohman): N.Y.C. Sept. 29—indef.

PERMANENT STOCK

ACADEMY: Jersey City.

ACADEMY of Music (Wm. Fox): N.Y.C.

ALCAZAR: Frisco.

AMERICAN (H. R. Poisch): Pittsburgh.

AMERICAN (Harry Clay Blaney): Phila.

ARVINE (Walter Baldwin): Lancaster, Pa.

AUDITORIUM (Miss M. Miller): Kansas City, Mo.

AUDITORIUM (A. Jones): Lynn, Mass.

BAILEY-Mitchell: Seattle.

BAKER: Portland, Ore.

BARRETT: Evansville, O.

BAYLISS-Hicks: Fall River, Mass.

BISHOP: Oakland.

BOYD: Omaha.

BROADWAY (E. A. Braillar): Baltimore, Md.

BROADWAY (Dan B. Scullen): Springfield, Mass.

BUNTING: Buffalo (H. A. Bunting): New Orleans.

BURBANK (Oliver Morosco): Los Angeles.

CALMITH: Allentown, Pa.

CALSETH (Calhan and Smith): Seattle, Wash.

CASTLE Square (John Craig): Boston.

CONNERS: Wilmington, Del.

CRESCENT: Frisco.

DAVIS, Harry: Pittsburgh.

DE DEVIL, Severin: Schenectady, N. Y.

EMPIRE (Julius Cahn): Salem, Mass.

EMPIRE: Paterson, N. J.

EMPIRE (Smith and Nathan): Troy, N. Y.

FLETCHER, Isabel: Vancouver, B. C.

GAGNON-POLLOCK: New Orleans.

GAYETY (Anthony Michel): Brooklyn, N. Y.

GERMAN (Ludwig Grein): Milwaukee.

GLASER, Vaughan, and Fay Courtney: Cleveland.

GOTHAM (Mrs. F. H. Boyle): Brooklyn, N. Y.

GRAND: B'klyn.

GREENPOINT (Al. Trahern): B'klyn, N. Y.

GREW, William: Pittsburg, Mass.

HARLEM Opera House: N.Y.C.

HASWELL, Percy: Spokane.

HIGBY (Mrs. C. M. Higby): Syracuse.

HOLDEN: Cleveland, O.

HOWES: Avon, O.

HUNTINGTON, Wright: St. Louis.

IRVING Place (Rudolf Christians): N.Y.C.

JACKSONVILLE (Geo. W. Lemole): Jacksonville, Fla.

JEFFERSON (Julius Kahn): Portland, Me.

KELLEY, Jewell: Atlanta, Ga.

LANG, Mrs. (O. D. Woodward): Omaha, Neb.

LAWRENCE, Del S.: Vancouver, B. C.

LLOYD, Belle (Dodger Christie): Concord, N. H.

LONERGAN, Lester: New Bedford, Mass.

LONG, Billie (J. P. Garland): Memphis, Tenn.

LORCH, Theodore: Fargo, N. D.

LYCEUM (Dennis, Welch and Russell): San Diego, Cal.

LYNCH, Edward: Manchester, N. H.

LYONS: Mobile, Ala.

MACK, William, and Marjorie Rambeau: Salt Lake City, Utah.

TRUE ECONOMY

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MALLEY-Denison (W. L. Malley): Taunton, Mass.
MAYER (Geo. K. Robinson): Haverhill, Mass.
MERRIMACK Players: Lowell, Mass.
METROPOLIS (Frank A. Keenan): N.Y.C.
MODERN Drama: Savannah, Ga.
MORISON, Lindsay: Lynn, Mass.
MOROSCO (Oliver Morosco): Los Angeles.
NORTH Bros.: Topeka, Kan.
NORTH, Frank: Ft. Worth, Tex.
OLIVER, Otis: Rockford, Ill.
ORIENTAL (Leon A. Kutner): Frisco.
ORPHEUM (H. M. Addison): Reading, Pa.
ORPHEUM (J. Herman Thomas): Cinti.
ORPHEUM (Wm. A. Pape): Peoria.
PERMANENT Players: Winnipeg, Can.
POLI Players (Wm. M. Patch): Pittsburg.
POLI (S. Z. Poli): Waterbury, Conn.
POLI (S. Z. Poli): Balto.
POLI (S. Z. Poli): New Haven, Conn.
POLI (S. Z. Poli): Washington, D. C.
PRINCESS: Tacoma.
PRINCESS (Mr. De Forest): Reno.
PRINGLE, Della (C. H. Van Arnam): Butte.
REDMOND: Sacramento.
RAYLES, Francis (H. H. Sayles): Richmond, Ind.
SHERMAN-Aylesworth: Moose Jaw, Sask., Can.
SHUBERT (C. A. Newton): Milwaukee.
STAINACH: Binghamton, N.Y.
STODDARD (W. L. Stewart): London, Ont.
STOCK: Milford, and Mabel Powell: Newark, N. J.
THOMPSON-Woods: St. John, Can.
THOMPSON-Woods: Brockton, Mass.
TOLEN, Sidney: Halifax, N. S.
TURNER, Clara (W. F. Barry): Port Chester, N. Y.
VAN Dyke and Eaton (P. Black): La Crosse, Wis.
WADSWORTH (Cecil Owen): N. C.
WARBURTON: Yonkers, N. Y.
WASHINGTON (Walter N. Lawrence): Detroit.
WESTCHESTER (Carl Berlin): Mt. Vernon, N. Y.

TRAVELING STOCK

BAIRD, Grace (J. H. Cooper): Jefferson City, Mo., 9-11. Fulton 12-20. Vandalia 19-22.
BOYER, Nancy: Kalamazoo, Mich., 6-11.
CHAUNCEY: Keifer (Fred Chauncey): Bloomsburg, Pa., 6-11. Sunbury 13-18, Danville 20-25.
CORNELL-Price (W. E. Cornell): Hartford City, Ind., 6-11. Elyria, O., 13-18.
DE VOSS, Flora (J. B. Rotscor): Merrill, Wis., 6-11.
DOUGHERTY (Jim Dougherty): Dalhart, Tex., 6-11. Clayton, N. Mex., 13-18. Plainview, Tex., 20-25.
DOYLE: Anderson, Ind., 6-11.
EARLE (L. A. Earle): Worcester, O., 6-11. Lancaster 13-18.
EWING, Gertrude (W. N. Smith): Petoa, Okla., 6-8. Wilburton 9-11. Krebs 13.
FERGUSON (W. S. Boecher): Jamesburg, N. J., 6-8.
GARSIDE: Antigo, Wis., 6-11.
GORDINIER Bros.: Chillicothe, Ill., 6-11.
HAYES, Lucy: Bayard, Ia., 6-8. Vail 9-11. Charter Oak 12-18. Schleswig 17-19. Ute 20-22.
LA ROY (Harry La Roy): Ripley, W. Va., 6-11.
LONG, Frank E.: Winona, Minn., 6-11. Grand Rapids, Wis., 12-18. Chippewa Falls 19-25.
LONGACRE (Wee and Lambert): Uniontown, Pa., 6-11.
LYNN, Jack: Seneca Falls, N. Y., 6-11. Medina 13-18.
MAHER, Phil: Greenville, Pa., 6-11.
MOTT, Addison (Leslie E. Smith): Watertown, N. Y., Oct. 6—indef.
PERRY, Augusta: Putnam, Can., 6-11.
PICKERTS, Four (Willis Pickert): Penn Yan, N. Y., 6-11.
SHOREY, Ethel May: Exeter, N. H., 6-8.
TEMPEST Dramatic (J. L. Tempest): Lewiston, Pa., 6-11.
WINNINGER Players (Jno. D. Winninger): Sheboygan, Wis., 6-11. Fond du Lac 13-18.

OPERA AND MUSIC

ADELE (New Era Producing Co.): N.Y.C. Aug. 25—indef.
ALL Aboard (Lew Fields): Chgo. Sept. 28—indef.
AMERICA (Messrs. Shubert): N.Y.C. Aug. 30—indef.
BERNARD, Sam (A. H. Woods): N.Y.C. 6-11. Phila. 13-25.
BLACK Patti: Columbia, S. C., 10.
BRIAN, Donald (Chas. Frohman): N.Y.C. Sept. 22—indef.
BROADWAY Honeymoon (Joe Howard): Chgo. Oct. 5—indef.
CANDY Shop (Anderson Gaiety Co.): Cheyenne, Wyo., 9. Salt Lake City, U., 9-11. Frisco 13-26.
CARLE, Richard, and Hattie Williams (Chas. Frohman): N.Y.C. Aug. 25—indef.
CENTURY Grand Opera (Messrs. Abora): N.Y.C. Sept. 15—indef.
COLUMBIA Musical Comedy (Dillon and King): Los Angeles Aug. 31-Oct. 11.
COUNT of Luxembourg (Klaw and Erlanger): Denver, Colo., 6-12. Colorado Springs 13. Cheyenne, Wyo., 14. Salt Lake City, U., 15-18. Frisco 20-Nov. 1.
DOCTOR De Luxe (Cullen and Blaimbridge): Denver 5-11.
ELTINGE, Julian (A. H. Woods): Ft. Worth, Tex., 6. Waco 9. Houston 10, 11. Galveston 12, 13. Austin 14. San Antonio 15, 16. El Paso 18, 19. Tucson, Ariz., 20. San Bernardino, Cal., 21. Riverside 22.
FAIRBAIRN, Geraldine: Denver, Colo., 13.
FIREFLY (Jack Shoemaker): Portsmouth, N. H., 5. Dover 6. Augusta, Me., 10. Bangor 11. Skowhegan 12. Portland 13. Lewiston 15. Berlin, N. H., 16. St. Johnsbury, Vt., 17. Burlington 18. Rutland 21. Glens Falls, N. Y., 22.
GEORGIA Troubadours (Wm. McCabe): Kirwin, Kan., 5. Wood 9, 10. Logan 11. Lenora 12. Glasco 14. Delphos 15-18. Bennington 17, 18. Abilene 20, 21. Gypsum 22.
GIRL of My Dreams (Kelly and Coutts): Staunton, Va., 9. Charlottesville 10. Roanoke 11. Lynchburg 13. Richmond 14. Petersburg 15. Norfolk 16. Newport News 18.
GORDON, Kitty (Jos. M. Gaites): Frisco 6-19. Oakland 20, 21. Stockton 22.
HER Little Highness (Werba and Luescher): Balto. 6-11. Phila. 13—indef.
HITCHCOCK, Raymond (Cohan and Harris): Cleveland 6-11.
HONEYMOON Express (Messrs. Shubert): Phila. Sept. 22-Oct. 11.
HOPPER, De Wolf (Messrs. Shubert): N.Y.C. Sept. 6—indef.
LITTLE Boy Blue (Henry W. Savage): Jacksonville, Fla., 6. Albany, Ga., 9. Macon 10. Montgomery, Ala., 11. Birmingham 13, 14. Jackson, Tenn., 15. Memphis 16. Pine Bluff, Ark., 17. Little Rock 18. Texarkana, Tex., 20. Shreveport, La., 21. Vicksburg, Miss., 22.
MACDONALD, Christie (Werba and Luescher): N.Y.C. Sept. 8—indef.
McINTYRE and Heath (John Cort): B'klyn 6-11. N.Y.C. 13-18. Pittsburgh 20-25.
MAC MILLAN, Francis: Scranton, Pa., 9.
MADCAP Duchess (H. H. Frazee): Rochester 13-18. Syracuse 20-25.
MARY'S Lamb (C. David Pfarmann): Ft. Worth, Tex., 10. Ardmore, Okla., 14. Guthrie 15. Okla. City 17, 18. Tulsa 21, 22.
MERRY Martyr (Klaw and Erlanger): Phila., Sept. 29-Oct. 11.
MIDNIGHT GIRL (Adolf Philipp): N.Y.C. Sept. 1—indef.
MONTGOMERY and Stone, and Elsie Janis (Chas. Dillingham): Chgo. Sept. 1—indef.
MOON MAIDEN: Rochester, N. Y., 9, 10. Carbondale, Pa., 13.
MUTT and Jeff in Panama (Co. A: Mr. Williams): New Orleans, La., 6-11. Baton Rouge 12. Brookhaven, Miss., 13. Jackson 14. Vasco City 15. Greenville 16. Monroe, La., 17. Shreveport 18. Alexandria 19. New Iberia 20. Lafayette 21. Lake Charles 22.
MUTT and Jeff in Panama (Co. B: Mr. Yale): Chgo. Sept. 29-Oct. 18. Pittsburgh 20-25.
MUTT and Jeff in Panama (Co. C: B. M. Garfield): Sallsbury, N. C., Concord 9. Charlotte 10. Chester, S. C., 11. Spartanburg 12, 13. Asheville, N. C., 14. Greenville, S. C., 15. Abbeville 16. Athens, Ga., 17. Augusta 18. Atlanta 19-21. Anniston, Ala., 22.
MUTT and Jeff in Panama (Co. D: Joe Pettingill): Buffalo 6-11. Toronto 12-18. Guelph 20. Berlin 21. Galt 22.
MUTT and Jeff in Panama (Archie MacKenzie): Erie, Pa., 8. Jamestown, N. Y., 9. Salamanca 10. Bradford, Pa., 11. Warren 12. Corry 14. Meadville 15. Titusville 16. Franklin 17. Oil City 18. Sharon 20. Warren, O., 21. Niles 22.
NEWLYWEDS and Their Baby: Newark, N. J., 6-11. N.Y.C. 13-18. B'klyn 20-25.
OH! Oh Delphine (Klaw and Erlanger): Rochester, N. Y., 6-11.
OH, I Say! (Messrs. Shubert): Montreal 7-11.
PASSING Show of 1912 (Messrs. Shubert): Chgo. Oct. 26-Nov. 8.
PASSING Show of 1913 (Messrs. Shubert): N.Y.C. June 24—indef.
PRINCESS Musical Comedy (Elbert and Getchel): Des Moines Aug. 24—indef.
PURPLE Road (Jos. M. Gaites): Boston Sept. 22-Oct. 11.
QUAKER Girl: Portland, Me., 10.
RED Canary (Mahay Production Co.): Richmond, Va., 6. Newport News 9. Norfolk 10, 11. Washington 13-18.
RED Rose (John C. Fisher): Binghamton, N. Y., 8. Corning 9. Elmira 10. Ithaca 11. Hornell 13. Jamestown 14. Warren, Pa., 15. Franklin 16. Oil City 17. Meadville 18. Sharon 20. New Castle 21. Beaver Falls 22.
RING, Blanche (Frederic Mackay): Cleveland 6-11.
ROB Roy (Dan'l V. Arthur): Atlantic City 6-8.
ROBIN Hood (Dan'l V. Arthur): Nashville, Tenn., 6. Birmingham, Ala., 9. Montgomery 10. Mobile 11. New Orleans, La., 13-18. Lake Charles 19. Beaumont, Tex., 20. Galveston 21, 22.
ROSE Maid: Salem, Pa., 8. Bucyrus 9. Kenton 10. Ft. Wayne, Ind., 11. Van Wert, O., 13. Greenville 14. Muncie, Ind., 15. Richmond 16. Connersville 17. Anderson 18. Logansport 20. Lafayette 21. Terre Haute 22.
SEVEN Hours in New York (Wee and Lambert): Carthage, N. Y., 6. Watertown 9. Fulton 10. Oswego 11. Newark 13. Lyons 14. St. Catharines, Can., 17. Niagara Falls, N. Y., 18.
SIDNEY, George (A. W. Herman): St. Louis 5-11.
SOUSA and His Band: Corry, Pa., and Jamestown, N. Y., 8. Buffalo 9. Lockport and Niagara Falls 10. Rochester 11. Syracuse 12. Oneida and Utica 13. Amsterdam and Schenectady 14. Albany 15. Hudson and Poughkeepsie 16. Gt. Barrington, Mass., and Pittsfield 17. Worcester 18. Malden and Boston 19. Portland, Me., 20. Augusta and Waterville 21. Bangor 22.
SUNNY South (J. C. Rockwell): Moncton, Can., 8. Waterville 9. Coaticook 10. Stanstead 11. Windsor Mills 13. Danville 14. Richmond 15. St. Hyacinthe 16. Farnham 17. St. John 18. Granby 20. Waterloo 21. Magog 22.
SUNSHINE Girl (Chas. Frohman): Boston Sept. 22-Oct. 18.
TIK Tok Man of Oz (Oliver Morosco): Topeka, Kan., 8. Beatrice, Neb., 9. Lincoln 10, 11. Omaha 12-15. Sioux City, Ia., 16. Des Moines 17, 18. Burlington 19. Davenport 20. Moline, Ill., 21. Peoria 22.
TYROLA Comic Opera: Frisco May 21—indef.
TRIP to Washington (Harry Askin): Chgo. Aug. 24—indef.
WESTERN Metropolitan Opera: Frisco Oct. 13-Nov. 22.
WHEN Dreams Come True (Philip Bartholomae): N.Y.C. Aug. 18-Oct. 11.
ZIEGFELD Follies (Florenz Ziegfeld): Boston Sept. 29-Nov. 8.

MINSTRELS

BIG City (John Vogel's): Titusville, Pa., 8. Oil City 9.
DUMONT'S (Frank Dumont): Phila. Aug. 30—indef.
FIELD'S, Al. G. (Edw. Conard): Savannah, Ga., 8. Brunswick 9. Jacksonville, Fla., 10, 11. Pensacola 13. Mobile, Ala., 14. Montgomery 15. Selma, 16. Meridian, Miss., 17. Jackson 18.
GEORGE Evans's Honey Boy (Daniel Shea): Louisville 9-11.
O'BRIEN, Neil: Temple, Tex., 9.
PRIMROSE and Dockstader (Earl Burgess): Washington 6-11. Staunton, Va., 13. Charlottesville 14. Norfolk 15. Newport News 16. Richmond 17 18. Petersburg 20. Lynchburg 21. Roanoke 22.

BURLESQUE EASTERN WHEEL

AL. REEVES'S Beauty Show (Al. Reeves): B'klyn 6-18.
AMERICAN Beauties (Dave Guran): Chgo. 5-11. Detroit 12-18.
BEAUTY Youth and Folly (Wm. V. Jennings): Boston, 6-11. N.Y.C. 13-18.
BEAUTY Parade (Ed. Schaefer): Hoboken 6-11. Phila 13-18.
BEHMAN Show (Jack Singer): Buffalo 6-11. Rochester 13-18.
BELLES of Beauty Row (Henry P. Dixon): Kansas City 6-11. Omaha 12-18.
BEN Welch (Joe Lieberman): St. Louis 5-11. Kansas City 12-18.
BIG Jubilee (Jas. Weedon): Newark 6-11. Phila. 13-18.
BILLY Watson's Big Show (Dan Guggenheimer): B'klyn 6-11. Paterson 13-18.
BON Ton Girls (Frank McAleer): Minneapolis 5-11. St. Paul 12-18.
BOWERY (Geo. Harris): Pittsburg 6-11. Cleveland 13-18.
BROADWAY Girls (Louis Oberworth): Indianapolis 5-11. Chgo. 12-18.
COLLEGE Girls (Harry Hedges): Phila. 6-11. N.Y.C. 13-18.
COLUMBIA (I. G. McFarlan): Washington 6-11. Pittsburgh 13-18.
CRACKERJACKS (Chas. B. Arnold): N.Y.C. 6-11. B'klyn 13-18.
DREAMLAND (Dick Patton): Paterson 6-11. Newark 13-18.
FOLLIES of the Day (Jack McNamara): N.Y.C. 6-11. Bridgeport 13-18.
GAY New Yorkers (Jake Goldenberg): Syracuse, N. Y., 8-8. Utica 9-11. Montreal 13-18.
GAYETY Girls (Bob Simons): Chgo. 5-11. Cinti. 12-18.
GINGER Girls (Emanuel Rosenthal): Omaha 5-11.
GIRLS from Happyland (E. W. Chipman): Phila. 6-11. Balto. 13-18.
GIRLS from Starland (Chas. Donaghue): Toronto 6-11. Buffalo 13-18.
GIRLS from the Great White Way (Dave Gordon): Milwaukee 5-11. Chgo. 12-18.
GOLDEN Crook (Jas. Fulton): Prov. 6-11. Boston 13-18.
HAPPY Widows (Wm. Penney): Boston 6-11. Springfield 13-15. Albany 16-18.
HARRY Hastings (Jack Levy): Minneapolis 12-18.
HONEYMOON Girls (Harry Leon): Cleveland 6-11. Toledo 12-18.
LIBERTY Girls (Alex. Gorman): N.Y.C. 6-11. B'klyn 13-20.
LOVE Makers (Ira A. Miller): St. Paul 5-11. Milwaukee 12-18.
MARION'S Own (Bob Travers): N.Y.C. 29-Oct. 11. Hoboken 13-18.
MINER'S Big Frolic (Ed. Daley): Rochester 6-11. Syracuse 13-15. Utica 16-18.
MOLLIE Williams (Phil Isaacs): N.Y.C. 6-18.
QUEENS of Paris (Joe Howard): Chgo. 5-11. St. Louis 12-18.
ROBIE'S Big Show (Joe Robie): Montreal 6-11. Albany 13-15. Worcester 16-18.
ROSE Sydell (Harry Thompson): Toledo 5-11. Chgo. 12-18.
ROSELAND Girls (Walter Greaves): Bridgeport 8-11. Prov. 13-18.
ROSEY Posey Girls (Louis Livingston): B'klyn 29-Oct. 11. N.Y.C. 13-25.
SOCIAL MAIDS (Bob Cohen): Louisville 5-11. Indianapolis 12-18.
STAR and Garter (Harry Rose): Detroit 5-11. Toronto 12-18.
TAXI Girls (Louis Hurtig): Cinti 5-11. Louisville 12-18.
TROCADEROS (Frank Pierce): Albany 6-8. Worcester 9-11. Boston 13-18.
VANITY Fair (Wm. S. Clark): Springfield 6-8. Albany 9-11. N.Y.C. 13-18.
WATSON Sisters (Geo. Beltrane): Balto. 6-11. Washington 13-18.

BURLESQUE PROGRESSIVE CIRCUIT

BLANCH Baird's Big Show (Billy Dunn): Chgo. 28-Oct. 11. Detroit 13-18.
CRUSOE Girls (Chas. Robinson): N.Y.C. 6-18.
DANDY Girls (Chas. Cromwell): Cinti. 5-11. Indianapolis 12-18.
DOLLY Dimple Girls (Sutter and Leavitt): Buffalo 6-11. Utica 13-15. Schenectady 16-18.
EVA Mull's Big Beauty (Lewis Talbot): Penn Circuit 6-11. Cleveland 13-18.
FOLLIES of Pleasure (Rube Bernstein): Boston 29-Oct. 11. N.Y.C. 13-25.
GIRLS from the Follies (Harry Strouse): Chgo. 6-18.
HIGH Life Girls (Frank Calder): Kansas City 6-11.
HONEY Girls (Bernard and Reisler): Phila. 6-11. Scranton 13-18.
MAY Howard's Girls of All Nations (J. D. Barton): Boston 6-18.
MIRTH Makers (Hatch and Beatty): Pittsfield 6-8. Holyoke 9-11. Boston 13-25.
MISCHIEF Makers (Jean Bedini): Utica 6-8. Schenectady 9-11. Pittsfield 13-15. Holyoke 16-18.

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VAUDEVILLE

Ethel Levey Again Proves Her Genius in Songs at the Bronx, Marie Dressler is the Week's Laugh Center

White, N. Y.
BETTY CALLISH,
Bernhardt's Protégé, Now at Colonial.

NO one on our stage to-day can "put over" a song quite like Ethel Levey. She makes a melody mean so much—in sentiment, in humor, in dramatic suggestion. A "rag" song—in her hands—becomes something to fascinate, to bring the tear or win a smile.

There is something of genius in her singing. She has developed marvelously on the Continental and English stage. She moves with graceful assurance. She dances with lightning lissomeness. There is an infinite variety to the way she uses her hands. She makes every point count.

At the Bronx Theater last week Miss Levey offered substantially a new act. First she gives "Bye and Bye" with a moving touch of pathos. Then she offers her famous number, "How Do You Do, Miss Ragtime," from Hullo, Ragtime. Once more Miss Levey sings "Good Bye, Summer," and for the finale she offers a new dancing song, "I've Got Him Now," tinged with darky humor. Every one of the numbers becomes a melodic gem as Miss Levey sings it. She idealizes ragtime.

Miss Levey makes one mistake. She tries to "force" a song, returning to repeat the chorus two and three times, and even using a stereopticon slide to flash the words. This is not fair to the audience. It is a tribute to Miss Levey's artistry that the Bronx audiences did not resent it.

For the third time within a few weeks an opportunity was provided at the Bronx for the reviewer to see Una Clayton's Just Half Way. Each time the playlet—a little dramatic gem—has grown more delightful. It is human and humorous, as well as splendidly played by Allan Dinehart and Ann Heritage.

Bernard A. Reinold made his first appearance in Joseph Hart's production of Rupert Hughes's sketch, How Hofmeister Did It, which tells the slender story of a German carpenter's daughter who dreads bringing loneliness to her parents' hearts by marrying. The playlet is too long, getting under way slowly and talkily. Shortened, the sketch should hold a place in vaudeville. Katherine De Barry does the best work of the cast as the mother.

Marie Dressler was the joy center last week at the Palace. She lends a Polaire touch to her act at the start, when she bounds before the footlights with a ring in her nose. There are other bizarre touches, including a combination minaret-souave gown and, of course, her revolving hat.

Miss Dressler gives a personally conducted theatrical trip. She sings her favorite, "A Great Big Girl Like Me," and burlesques Tetrazzini. She startles her audience with a distinct surprise—a pathetic recitation, "When Baby Souls Sail Away." It is surprising, because it really has a touch of pathos as Miss Dressler gives it. Next she "does" Bernhardt, and gives her idea, in broad burlesque, of our modern "story" dancers, the ladies who interpret emotions with their feet.

The audience didn't like to have Miss Dressler depart. So she finally gave a little curtain speech, in which she thanks the audience for "helping her reduce," although she confesses it is hopeless.

Curiously, Henry E. Dixey in his "Mono-Drama-Vaudo-Logue," also at the Palace, travesties the various things theatrical in a vastly different way. Marie Dressler's methods are those of broad, low comedy. Dixey presents his burlesques with the finesse of a skilled farceur, a touch of characterisation done with artistic and sterling art.

Gould and Marsden, Inc., N. Y.
SOPHYE BARNARD,
Just Returned from Her Hit in England.

Paul Armstrong, whose pen usually drips underworld slang and high-colored melodramatic situations, turns to comedy in Woman Proposes, offered last week at the Palace. The Man tells the Woman, an attractive spinster of thirty, that men never propose, but that courtship is "the girl's game." "Only old duffers propose," he says. The Woman doubts, so they hide in the shadows of the conservatory, adjoining a ballroom, and listen to three couples. Each time the girl angles so skillfully that the mere man succumbs unknowingly to the feminine stratagem. The Woman admits she is convinced and that she realizes at last why she is a spinster. But the Man suddenly proposed and theories are forgotten.

Much of the dialogue sounds unreal, but the audience laughs any way. The underlying idea seems to carry it. Walter Hitchcock is convincing as the man and Ruth Allen would be satisfactory if she did not play so directly to the audience. The minor parts are passably done. The staging is a mere arrangement of palms and plants, upon which the spotlight is centered.

Lolo, billed as the Sioux girl seeress, while apparently blindfolded, describes various articles in the audience and shoots accurately with a bow and arrow and rifle at a target.

The Four Perez have an unusual equilibristic turn, performing all sorts of stunts on unsupported ladders.

Muriel and Frances, attractive looking young women, will bear watching. Just at present they overdo their comedy, but they have possibilities. They appear in striking gowns and offer four songs—two of them, "Peg o' My Heart" and "There's a Girl in the Heart of Maryland"—being decidedly happy in choice. "Chase Me, I'm Single"—an inferior thing itself—wins through the remarkable high-heeled slippers worn by one of the young women. "I run just like the Erie," she quotes from the lyric, and demonstrates with her slippers and tight fitting gown. The girls finish with "The International Rag," which is overdone. They try to make too much out of the song.

John Willard's playlet, The Green Beetle, termed "a Chinese fantasy" by the programme, was produced by Joseph Hart at the Fifth Avenue Theater. The Green Beetle is a rather picturesque oddity. The setting reveals a curio merchant's store in New York's Chinatown and the action is divided into two parts, with a lapse of fifteen years. The unscrupulous Chinese dealer has drugged and enslaved the pretty wife of a sightseer—dead after a sudden attack of heart failure—but the woman, her memory gone, is finally found by her daughter, being identified through a strange jade ring of carved beetle design.

Madge Voe contributes an excellent characterization of the wife, particularly in the second scene, where she sits watching with unseeing eyes, smoking listlessly and singing dimly remembered snatches of a baby song.

The Green Beetle moves slowly, striving for atmosphere. It is an old story in new setting, told without surprises or "punch." In other words, The Green Beetle does not sting.

Gervais Le Roy, Mlle. Talma, and Herr Bosco—a strong team of names—are magicians. They have a lot of old and new stunts, including coin palming and the levitation illusion. At that, they have a more

MARIE DRESSLER,
Comedienne Now Scoring in Vaudeville.

BABETTE, White, N. Y.
In Jesse Lasky's Act, "Clownland."

entertaining offering than Horace Goldin. Of course, there is none of the finesse and distinction which marked the old school of Kellar.

Walter Van Brunt possesses a clean-cut and agreeable voice. He is at his best in ballads, such as his closing medley of Irish melodies.

Mae West is obviously endeavoring to follow in the hurrying footsteps of Eva Tanguay. She says she has a "style that stands alone." It is affectedly eccentric, while her choice of songs shows a leaning toward those of a bluish tinge.

Johnny Cantwell and Rita Walker are a new team of patter and song entertainers. Cantwell is one of those irresponsible appearing "squirrel" comedians. Miss Walker is blondly and slit-skirtedly hard working. They breezily do nothing at all, mingled here and there with the turkey trot. It is interesting to guess what entertainers of the Cantwell type are going to do when the rage for "nut" comedians wears out.

FREDERICK JAMES SMITH.

IN BROOKLYN HOUSES

Bushwick's Anniversary Celebrated with Stellar Bill—Orpheum's Well-Balanced Programme

Victor Moore and Emma Littlefield, Valerie Bergere, Florence Tempest, and Bowers, Walters and Crooker, were entitled to an equal division of honors at Keith's Orpheum Theater Sept. 29-Oct. 4. Among the other entertainers were Cameron and O'Connor, Mack and Segal, and the Rosaries.

Anniversary week at Keith's Bushwick Theater found a long list of headliners booked at that playhouse. To Ismed, the Turkish pianist, went the classical honors, while Brady's sketch, Beauty is Only Skin Deep, won as the best dramatic offering. Among the long list of performers which completed the four hours and fifteen minutes of real vaudeville were: McMahon, Diamond and Clemence, Howard's Trained Animals, Clara Inge, Paul Morton and Naomi Glass, the Gardiner Trio, Robert Emmet Keane, Jack Wilson and company, Gasch Sisters, and Edmund Hayes and company.

J. LEROY DRUG.

MINNIE DUPREE IN "CARROTS"

Minnie Dupree is to appear under the direction of Joseph Hart in Carrots, played in 1902 by Ethel Barrymore. Carrots, adapted from the French of Jules Renard by Alfred Sutro, is a story of a shy, sensitive, misunderstood boy. Mr. Hart completed arrangements last week with Charles Frohman for the playlet.

SEYMOUR BROWN REOPENS

A. Seymour Brown has reopened in his miniature musical comedy, The Bachelor Dinner. Last week he scored in Boston. In his company are Cecelia Santon, Pauline Thorne, John Coleman, William Beardsley, Alice Gordon, George Walton, and Joseph Roberts.

JOE HART'S "OVER THE GARDEN WALL"

Last week Joseph Hart offered his tabloid musical comedy, Over the Garden Wall, in Newark. George V. Hobart and Silvio Hein are the authors and William Foran and Harry T. Dolph are in the cast. The setting shows a school for girls on the Hudson.

BERTON CHURCHILL REHEARSING

Berton Churchill last week began rehearsals of Edgar Allan Woolf's And There Were Actors Then. Charles Lovenberg is making the production. Mr. Churchill recently closed a successful season with the Albee Players at Providence, R. I.

MISS COGHLAN'S SUCCESSFUL TOUR

Rosalind Coghlan and her company, which numbers Richard Pitman, are going strongly over the Orpheum time. M. G. Bentham is directing the dramatic playlet.

OVER FOOTLIGHTS OF VAUDEVILLE

Ethel Levey and the Deadly Hay Fever—Georgette's Recovery—Ida Rubinstein May Come—"Fear" Rejected

BY WALTER J. KINGSLEY.

Cecil Lean and company are stopping shows on the Keith time, the smiling young comedian being one of the greatest favorites on the circuit. Lean goes about his work as though he liked it. He is versatile, clever and ambitious, and from the way the musical comedy producers are seeking his services, it looks as though vaudeville would have hard work to hold him.

Ethel Levey was a star money-getter at the Bronx last week, where she proved herself the biggest draw of the season. She opened on Monday with seven songs and was a positive riot. Later in the week hay fever got in its deadly work and she cut down the number of songs and did more dancing. She was ever a wonderful dancer, and the Bronx populace just shouted at her intricate steps. All in all, it was a wonderful week for Miss Levey.

Little Georgette Cohan was at the Bronx during the week to see her mother's performance. She looked remarkably well, considering her recent terrible experience. There is a young comedian, who was in the wrecked auto, who is no longer the pet of his mamagers. As a fair-haired prodigy he is cold. During the weeks when the injured lay in the Hartford Hospital, it is reported that this pampered one never asked a single time for little Georgette. He ignored her existence absolutely, his whole soul being centered on a slightly bumped bean which had been bruised for the first time in his life. If you desire to hear a speech with a punch and with no comedy whatever, ask the other principals in the auto smash what they think of their callous fellow passenger.

Reina Davies is back from Europe with the most ravishing gowns, the happiest of looks, and a girlish figure. Miss Davies returns to London in the Spring to open in a new musical comedy at the Aldwych Theater. Beecham, of grand opera fame, has formed a corporation, capitalized at $40,000, to make the production, and Miss Reina will be featured. Her Paquin costumes are simply wonderful and Reina is the envy of her sisters in vaudeville. By the way, Reina has a little sister who is destined to be a tremendous heart-breaker. She is adorable.

One of these days Keith vaudeville will announce the engagement of Ida Rubinstein, the celebrated Russian dancer, now the idol of Paris. A difference of opinion as to salary is rapidly being compromised.

A Russian girl, the sister of Hackenschmidt, the wrestler, will be seen in vaudeville shortly as a strong woman. She is said to be more powerful than her brother.

Fear, the sensational Princess Theater playlet, has been rejected for vaudeville by the United Booking Offices, on the ground that it is too gruesome.

Francis Dooley, assisted by Corinne Sales, was a twenty-four-carat hit at the Bronx last week. Encores often kept the clever couple on the stage for from thirty to thirty-five minutes. Max Hart drifted up to the Bronx on Thursday night and Dooley electrified him by a clever dance done especially for the manager, who had maintained that the comedian was no dancer. Hereafter the dance will be used for an encore. Dooley is one of that wonderful Freeport colony, where every one has a specialty.

Florence Mackie, the lovely young vaudeville artist, who is heading the B. F. Keith revival of Madame Sherry, is making a tremendous success of the role of Yvonne in Brooklyn. J. J. Maloney, after trying scores of applicants, saw Miss Mackie and engaged her for the role on the condition that he could cancel her vaudeville time. He fixed things up with the United, and the singer and dancer opened at the Gotham last week. This week Madame Sherry is at the Crescent and next week it is billed for the Greenpoint. Miss Mackie has had several excellent offers for musical comedy since her opening in the Keith revival of the musical play. She is a comely young woman, who sings well, dances well, and can act. All of which is a rare combination. Madame Sherry is such a smashing hit with Miss Mackie that Mr. Keith is considering the advisability of sending it around the entire stock circuit.

Frank Sheridan would do well to eliminate his preaching about blackmail and speed his act up in the beginning. The Davis playlet makes a powerful impression, and Sheridan maintains his reputation as one of the best actors in America. He has a grip and punch that vaudeville audiences love, and as far as the two-a-day is concerned he can play for life. The only fault found with Blackmail is the repeated denunciation of blackmail. One might as well harp on the evil of murder.

Madame Sarah Bernhardt has sent a lovely girl to New York as her gift to the American public, and the world's greatest tragedienne stakes her reputation as a discoverer of genius upon Miss Betty Callish, her protégé, who is at the Colonial Theater this week. She sings, talks songs, and plays the violin. She came to New York on the same steamer with Geraldine Farrar, who called her "my double" and teased the ship news reporters by challenging them to say which was the grand opera star and which the debutante. Miss Callish has with her a letter to the American public from Madame Sarah Bernhardt and similar letters from Madame Melba, Jean de Reszke, Mrs. Patrick Campbell, Arthur Nikisch, and Sir Herbert Beerbohm-Tree. She left the dock at 10.30 and went directly to the office of E. F. Albee, general manager of the B. F. Keith theaters and general manager of the United Booking Offices. She bore letters of introduction from her famous sponsors in Europe. Mr. Albee heard her sing, and at 11.30 she was booked for the Colonial. Miss Callish is a young Dutch girl who first won fame by her violin playing at the court of Queen Wilhelmina. She played at the wedding of the young queen when a slip of a girl, and the court of Holland has always been open to her. Madame Bernhardt heard her voice and insisted that she go to Paris and be educated in singing. Madame Bernhardt in her open letter to the American public says:

"Permit me, my beloved American nation, to present to you Betty Callish, a young, royally beautiful girl, who sings deliciously and talks to music enchantingly. I am so enthusiastic over your wonderful country that I wish her to make her debut with you at once. A great artist wins fame and fortune with you much more quickly than with us. I had arranged for my protégé to make her debut at the Opera Comique this Winter, but have postponed it a year that she may be developed in America—the hothouse of great successes. America is to hear first this great voice and enjoy this marvelous talent of the grand school in music. She has a finesse in diction that is rare. Her teachers in song have been Jean de Reszke and Madame Melba. I have myself taught her diction. I send her to you to be discovered.

"Affectionately, SARAH BERNHARDT."

White, N. Y.
MADAME BESSON,
Popular Actress in Vaudeville.

GRACE FISHER GETS FIFTEEN WEEKS

Grace Fisher has been booked for fifteen weeks on United time. She came into the Grand Opera House "on rubbers" on a recent Sunday and scored. She is a "find" from the West.

LOWE AND EVANS FORM TEAM

Charles Lowe, of Lowe and De Vere, and Bud Evans, of Evans and Evans, have formed a vaudeville partnership and are breaking in a new eccentric dancing act.

GERALD GRIFFIN SCORING ABROAD

Gerald Griffin is scoring in England in his playlet, Other People's Money. Buchanan Taylor, in the London *Critic*, referred to Mr. Griffin as "the greatest sketch-actor America has ever sent over." Mr. Griffin's bookings in England, Ireland, and Scotland run to April 26, 1915.

ETHEL LEVEY COMING TO PALACE

Ethel Levey is to play another week in America, appearing at the Palace during the week of Oct. 20. The following week she will be seen in Baltimore.

LILLIAN LORRAINE IN NEW ACT

Lillian Lorraine opened at the Palace Theater, Chicago, last week. She is assisted by Abner Greenberg, late of the Harry Williams Music Publishing Company.

IRVING BERLIN PREPARES ACT

Irving Berlin, the well-known song writer, is preparing a new vaudeville act.

Hall's Studio, N. Y.
OLGA NETHERSOLE,
Now at the Palace in Her Famous Scene from "Sapho."

J. E. Purdy and Co., Boston.
CECIL LEAN.
Comedian Now Pleasing Two-a-Day Patrons.

MISS LLOYD TO REMAIN

Secretary of Labor Decides That English Artiste Can Play in America Under Bond

After Marie Lloyd, the well-known English music hall artiste, had last week been ordered deported by a special board of inquiry, the Secretary of Labor decided that she be admitted under a bond of $1,500 to fulfill her vaudeville contracts. Bernard Dillon, the English jockey, was also to be admitted under the same conditions.

Miss Lloyd and Dillon arrived last Wednesday on the *Olympic*. After the customs officers had passed Miss Lloyd's baggage and she was ready to leave for the Hotel Astor with her sister, Alice, who met her at the pier, the immigration authorities ordered that she be detained. They charged that she was accompanied by a man who was not her lawful husband. Later the special board of inquiry at Ellis Island ordered the deportation of both Miss Lloyd and Dillon. The case was sent to Washington for review by Secretary of Labor Wilson, on application of William Blau, counsel for Miss Lloyd, and Moses Grossman, counsel for Dillon. A deputation representing the Federation of Vaudeville Artists accompanied the lawyers to Washington.

The two were formally released on Saturday. Alice Lloyd furnished the bonds.

The case has strongly stirred the English press. The London *Daily Sketch* said editorially:

"The United States is the home of the cheap, nasty divorce. Its cities are hotbeds of vice, its dances the latest thing in vulgarity and ugliness, and it has just decided that Marie Lloyd is not a fit and proper person to land upon its sacred shores. If the action of the New York Immigration Board were not so cruelly humiliating to a great artist and a fine woman it would be screamingly funny. We may loathe Mr. Smiggins for his smug hypocrisy, yet we have to laugh at him, but in the present instance an Englishwoman of whom the public has reason to be proud has been publicly insulted, and anger stifles our laughter. Such an inquisition by the most righteous nation into the private lives of its guests would be intolerable."

MISS HUNT AT COLONIAL

Ida Brooks Hunt comes to the Colonial next week in her new operetta, The Singing Countess, by Edgar Allan Woolf.

CURRENT BILLS

Palace—Olga Nethersole in the third act of Clyde Fitch's Sapho, Maurice and Florence Walton, Belle Story, Walter Laurence and Frances Cameron, Henry Tate's Motoring, Charles Olcott, Bert Melrose, Lynch and Zeller, the Gouzets.

Colonial — Eddie Foy and the Seven Little Foys, Jack Wilson and company, Betty Callish, William A. Brady's The Switchboard, Paul Morton and Naomi Glass, Farber Sisters, Howard's Animal Novelty, Ramsdell Trio, Nick's Skating Girls.

Alhambra—Valeska Suratt and company, Francis Dooley and Corinne Sales, Edmond Hayes and company, Bowers, Walters and Crooker, Elida Morris, Hussey and Lee, Sampsel and Reilly, Three Bartos, Flying Russells.

Bronx—Bessie Wynn, Beauty Is Only Skin Deep, Neptune's Garden, Barry and Wolford, Walter Van Brunt, Billy "Swede" Hall and company, Muller and Mack, Sprague and McNeece, Gasch Sisters.

Fifth Avenue—Clifton Crawford, Willa Holt Wakefield, Yvette, Frances Stevens and company, Chadwick Trio, Morris and Allen, Kramer and Morton, Work and Play, Victorine and Zolar, "Willie" Ritchie.

Union Square.—Harry First and company, The Auto Bandit, William Weston and company, Mlle. Asoria and company, Halley and Noble, Doc O'Neill, Weber, Beck and Fraser, Eleanor St. Clair.

Victoria.—Fatima, Elizabeth Murray, Four Fords, Belle Baker, Ed. Hayes and company, Valerie Bergere and company, Stella Tracey and Johnny Stanley, When Women Rule, Laura Guerite, Harry Breen, Kitamura Japs, Gordon and Rica, Jason and Tosca, Silent Mora, Chief Terahon.

BRADY'S THIRD OFFERING

Follows "Beauty is Only Skin Deep" and "The Switchboard" with Goodman Sketch

William A. Brady is about to make his third vaudeville production. Elizabeth Jordan's Beauty Is Only Skin Deep has scored one of the hits of the vaudeville season and has been booked solid.

This week The Switchboard, last season at the Princess, was launched in vaudeville at the Colonial with Georgie O'Ramey in the leading role.

Mr. Brady's third vaudeville contribution will be The Acid Test, Jules Eckert Goodman's dramatization of Arthur Stringer's story, which recently appeared in the *Saturday Evening Post*. The opening has not yet been arranged. W. L. Lykens, of the Pat Casey offices, is handling the Brady acts.

LASKY STRENGTHENS ACT

Producer Adds George Spink, Ellen Tate, and Others to "Clownland"—Soon for New York

Jesse L. Lasky this week added George Spink, Ellen Tate, Margaret Irving, and James Du Bois to the cast of Clownland, the new musical offering which has been well received out of town. Clownland is due for a New York hearing in about four weeks.

The Redheads, the other big new Lasky act, has scored a sensational hit in the larger Keith houses out of town. It will reach New York late in October.

DEBUT OF BETTY CALLISH

The members of the Netherland Club attended the Colonial Theater in a body, on Monday night, to witness the American debut of Madame Sarah Bernhardt's Dutch protege, Betty Callish, of Baarn, Holland. Dr. A. von der Sande Bakhuysen, counsel for the Netherlands, headed the theater party in honor of his young countrywoman. The boxes were draped with the Dutch colors. Miss Callish sang and played the violin, and, in honor of her guests, offered Irving Berlin's "The International Rag" in Dutch.

KEENAN WINS IN CHICAGO

Frank Keenan scored at the Palace Music Hall, in Chicago, last week in Willard Mack's gripping dramatic playlet, Vindication. He is supported by Ormonde Graham and Mac Barnes.

SOPHYE BARNARD IN CHICAGO

Sophye Barnard and Lou Anger began their vaudeville season this week at the Majestic in Chicago.

COMING HEADLINERS

Week of Oct. 13.—Colonial, Jack Wilson Trio; Alhambra, Clifton Crawford, Sophie Tucker; Bronx, Belle Baker; Union Square, Madge Maitland; Fifth Avenue, Valeska Suratt, Laddie Cliff, Olive Briscoe; Victoria, Fatima, Bernard Granville, Daisy Harcourt, Florence Tempest.

Week of Oct. 20.—Colonial, Valeska Suratt, Ethel Green; Alhambra, Beauty Is Only Skin Deep, Neptune's Garden; Bronx, Marie Dressler; Fifth Avenue, Eddie Foy and family; Victoria, Wilkie Bard.

FRANK KEENAN

En Route Address Weber & Evans, Palace Theatre Building.

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CHICAGO
Sketches and Monologues
For Vaudeville or the Entertainment Platform.
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Supreme Vaudeville
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10—ALL STAR ACTS—10

VAUDEVILLE NOTES

Belle Blanche will begin her vaudeville season in November, playing United time.

Edna Aug is going strongly on the Sullivan and Considine circuit.

Last week Laurie Ordway began a return trip over the Pantages time.

Valerie Bergere is rehearsing a revival of Roy Fairchild's A Bowery Camille.

Bissett and Scott have been booked solid up to March 2.

Herbert Brooks, the magician, has just been appearing in London.

McKay and Ardine are booked solid for thirty-five weeks. Max Hart is the agent.

Ella Wheeler Wilcox has written a playlet, An Arizona Romance, for Mattie Keene.

Ila Gannon opens on the Pantages circuit in November.

Melville and Higgins have been booked solid by Max Hart.

Manuel Romaine and Charles F. Orr have formed a vaudeville team.

Patsy Doyle is booked for the Pantages circuit.

Bernard Daly will soon be seen in a new single vocal act, The Top o' the Mornin'.

Ryan and Ritchfield are again offering May Haggerty's Reception.

Detective Keen is booked over the Interstate time.

Maurice Freeman is playing the Loew theaters in his playlet, Tony and the Stork.

Leon Kimberley and Halsey Mohr are still scoring in England in their comedy singing skit, Clubland.

Alexander Brothers, jugglers of bounding rubber balls, have been routed until 1915 on United time.

Billy Mack, of the team of Mack and Louise Hamlin, has been called home from England by the death of his father.

Maude Odell, who recently scored in Little Boy Blue, may soon be seen in vaudeville booked by Weber and Evans.

Henry Woodruff is again in vaudeville in John Stokes' little classic of comedy, A Regular Business Man.

Fletcher Norton and Maude Earle are scoring in the West in their pleasing little singing and dancing skit.

Melbourne MacDowell and Isabelle Evesson are appearing in vaudeville on the Pacific Coast, presenting acts from standard dramas.

"Devil" Anse Hatfield, of Hatfield-McCoy, West Virginia, feud fame, appeared at a Charleston, W. Va., vaudeville theater last week and told of some of his experiences.

Emma Ward, in private life the widow of Sam T. Jack, the burlesque manager, appeared with Fisher and Green, at the Fifth Avenue, last week.

Jere Sanford is playing the Thielen time of the W. V. M. A.

Hal Vosburg, appearing in Chicago in The Double Cross, is said to be considering a two-a-day offer.

R. L. Goldberg, the New York *Mail* cartoonist, now in vaudeville, was given an enthusiastic welcome in Boston last week.

Walter Law sailed on the *Caledonia* on Oct. 4. Mr. Law was recently seen in New York in a dramatic playlet.

Frank Stafford and Marie Stone are playing the Loew time in their whistling act, The Hunter's Game.

Masie King is to appear at the London Hippodrome.

Florence Rockwell, now in The Double Cross in Chicago, has received several vaudeville offers. She will try the two-a-day later on.

Will Nicola, "Prince of Magic," who has been spending the Summer at his home, Monmouth, Ill., started Oct. 1 for Rio Janeiro, S. A., on his second tour around the world.

Wilkie Bard sails on Oct. 9 on the *Cedric* and opens at the Victoria on Oct. 20. George Arthurs, the composer and writer of most of Bard's songs, will accompany him.

At the Empire Theater, Glens Falls, N. Y., Sept. 22-26, Perot and Perot appeared for the first time in their presentation of Tango Crase. The act consists of singing and talking, introducing the tango and turkey trot.

Hale Norcross, supported by Harry Cudaire and Virginia Milton, are presenting Charles Dickson's comedy playlet, Love in the Suburbs. They are closing a successful Orpheum tour.

Marie and Billy Hart, who have been scoring for some time at the London Hippodrome, sailed for America on Oct. 2. Marie Hart has been playing Ethel Levey's role in Hullo, Ragtime!

Roy O. Myers, known in vaudeville with the team of Myers and Elsie Richmond, has just returned from the Pacific Coast. He has signed another two-year contract with Lyman H. Howe as pianist and manager of his No. 5 company.

King George and Queen Mary of England and the members of the royal family will attend the special performance at the London Hippodrome on Oct. 11, organized by Madame Sarah Bernhardt for the benefit of the Charing Cross and the French hospitals. Ellen Terry will deliver the ode of welcome, and Madame Bernhardt will offer the second act of Phedre. Among the performers appearing will be W. C. Fields, Yvette Guilbert, Harry Tate and G. P. Huntley.

Capt. C. H. Hamersly, of the "Old Soldier Fiddlers," pays this tribute in acrostic to Sophie Tucker:

Such talent is rarely ever found
On land, or sea, or stage—
Perhaps, nowhere, the world around,
Has one created greater rage;
In every song there's life and wit:
And gesture, with grace and ease,
That charms from gallery down to pit,
Unweary, all to please.
Climbing the ladder to honest fame:
Kindred spirits there to see;
Each will try to place their name
'Round the place left for thee.

SCENE FROM "BEAUTY IS ONLY SKIN DEEP," William A. Brady's Bright Comedy Production.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABDALLAHS: Keith's, Phila., 20-25.

ABELES, Edwin, Co.: Grand, Pittsburgh, Keith's, Indianapolis, 13-18, Keith's, Louisville, 20-25.

ABINGDON, W. L., Co.: Orph., Ogden, 5, 10, Orph., Salt Lake City, 12-18, Orph., Denver, 20-25.

ACT Beautiful: Bushwick, B'klyn, Alhambra, N.Y.C., 13-18.

ADAMS, Billy and Edith: Keith's, Providence, R. I., Dominion, Ottawa, 20-25.

ADLER, Hyman Co.: Maryland, Balto., 13-18.

ALDRIDGE, Arthur: Orph., Minneapolis, Orph., Omaha, 13-18.

ALEX Three: Grand, Syracuse, Keith's, Toledo, 13-18, Hipp., Cleveland, 20-25.

ALEXANDER Brothers: Orph., B'klyn, Bushwick, B'klyn, 13-18, Bronx, N.Y.C., 20-25.

ALLEN, Frederick, Co.: Orph., Des Moines, Orph., Kansas City, 13-18.

ALLINES African Apes: Fifth Ave., N.Y.C., 20-25.

AMERICAN Dancers, Six: Dominion, Ottawa, Can., Temple, Hamilton, 13-18, Temple, Detroit, 20-25.

ANKER Brothers: Orph., Seattle, Orph., Portland, 12-18.

APDALE'S Circus: Orph., Montreal, Dominion, Ottawa, 13-18, Temple, Hamilton, 20-25.

ARCADIA: Orph., Johnstown, Pa., 6-8, Orph., Altoona, 9-11, Grand, Pittsburgh, 13-18, Keith's, Columbus, 20-25.

AROO Brothers: Orph., Des Moines, 12-18.

ARRERA and Victor: Orph., Des Moines, Orph., Sioux City, 12-18.

ARMSTRONG and Clark: Orph., Regina, 6-8, Sherman Grand, Calgary, 8, 9, Empire, Edmonton, 10, 11.

ARTHURS, Three: Shea's, Toronto, 13-18.

ASHLEY, Lillian: Keith's, Cincinnati, Keith's, Indianapolis, 13-18.

ASHLYN, Belle, Co.: Orph., Winnipeg, 13-18.

ATHLETAS, Four: Orph., Portland, Ore.

AUSTRALIAN Boy Scouts: Temple, Rochester, Grand, Pittsburgh, 13-18, Keith's, Columbus, 20-25.

AVON Comedy Four: Colonial, Norfolk, Victoria, N.Y.C., 13-18, Proctor's, Newark, N. J., 20-25.

BAKER, Belle: Victoria, N.Y.C., Bronx, N.Y.C., 13-18, Orph., B'klyn, 20-25.

BAKER, Ward: Orph., St. Paul, 12-18.

BALL, Ray Elinore: Keith's, Lowell, 13-18.

BALL and West: Maj., Milwaukee, 13-18.

BALLERINA, Clara: Victoria, N.Y.C., 20-25.

BARD, Wilkie: Victoria, N.Y.C., 20-25.

BARDS, Four: Orph., Montreal, Temple, Rochester, 20-25.

BARKER, Ethel Mae: Keith's, Phila., 13-18, Shubert's, Utica, 20-25.

BARNARD, Seshve, Columbia, St. Louis, 12-18.

BARNES, Gertrude: Grand, Syracuse, 20-25.

BARNES, Stagpole: Orph., Winnipeg, Orph., Regina, 13, 14, Sherman Grand, Calgary, 15, 16, Empire, Edmonton, 17, 18.

BARRETTS, The: Dominion, Ottawa, Can., 13-18, Temple, Hamilton, 20-25.

BARRY and Mortimer: Maj., Milwaukee, Columbia, St. Louis, 12, 13.

BARRY and Wolford: Bronx, N.Y.C., Forsythe, Atlanta, 20-25.

BARTHOLDI'S Birds: Orph., Kansas City, Orph., Des Moines, 12-18.

BARTLING, Anita: Temple, Hamilton, Keith's, Boston, 13-18, Keith's, Phila., 20-25.

BARTON, Sam: Orph., Jacksonville, 20-25.

BARTOS, Three: Alhambra, N. Y.C.

BAYES, Nora, Co.: Shea's, Toronto, 13-18.

BEANOS, The: Keith's, Cincinnati, 13-18, Keith's, Indianapolis, 20-25.

BEAR, Skating: Keith's, Louisville, 20-25.

BEAUMONT and Arnold: Fifth Ave., N.Y.C., 20-25.

BEAUX Arts: Orph., Minneapolis, Orph., St. Paul, 12-18.

BEAUTY Is Only Skin Deep: Bronx, N.Y.C., Orph., B'klyn, 13-18, Alhambra, N.Y.C., 20-25.

BELL, Digby: Alhambra, N.Y. C., Bushwick, B'klyn, 13-18.

BELL Family: Orph., Lincoln, Neb., Orph., Minneapolis, 12-18.

BELLECLAIRE and Herman: Orph., Salt Lake City, Orph., Denver, 12-18.

BERGER, Edgar: Orph., Sioux City, Orph., Omaha, 12-18.

BERGERE, Valerie: Victoria, N.Y.C., Keith's, Phila., 13-18.

BERKIN, Mike: Orph., New Orleans.

BERNHARDT, Sarah: Coliseum, London, Eng., Sept. 8—indef.

BERRA, Mabel: Temple, Detroit, Temple, Rochester, 13-18.

BERRENS, The: Poli's, Hartford, 13-18, Poli's, New Haven, 20-25.

BESON, Madame, Co.: Orph., Memphis.

BEYER, Ben, and Brother: Columbia, St. Louis, 12-18.

BIG City Four: Keith's, Louisville, 13-18.

BIGLOW, Campbell and Rayda: Alhambra, N.Y.C., 20-25.

BINGHAM, Amelia: Bushwick, B'klyn, Maryland, Balto., 20-25.

BISON City Four: Keith's, Phila., 13-18.

BISPHAM, David: Keith's, Cincinnati, Keith's, Providence, 13-18, Keith's, Boston, 20-25.

BLACKBIRDS: Orph., Winnipeg.

BLACK Brothers: Keith's, Phila., 20-25.

BLANK Family: Sherman Grand, Calgary, 8, 9, Empire, Edmonton, 10, 11.

BLONDELL, Ed., Co.: Orph., Denver.

BOGART and Nelson: Orph., Omaha, Orph., Memphis, 12-18.

BOHEMIAN, Three: Maj., Milwaukee, Maj., Chgo., 12-18.

BOLLINGER and Reynolds: Orph., Omaha, Orph., Des Moines, 12-18.

BORDON and Shannon: Forsythe, Atlanta, Orph., Jacksonville, 13-18, Orph., Tampa, Fla., 20-25.

BOWERS, Fred, Co.: Poli's, Hartford, Conn., Poli's, New Haven, Conn., 13-18.

BOWERS, Walters and Crooker: Alhambra, N.Y.C., Keith's, Providence, 13-18, Keith's, Boston, 20-25.

BRADS, The: Maj., Milwaukee.

BRICE and Gonne: Colonial, N.Y.C., 13-18.

BRISCOE, Olive: Proctor's, Newark, N. J., Fifth Ave., N.Y.C., 13-18.

BRONSON and Baldwin: Keith's, Phila., 20-25.

BROWN and Neuman: Orph., Portland.

BROWN, Seymour: Poli's, New Haven, Conn., 13-18, Bushwick, B'klyn, 20-25.

BUCKINGHAM, Miss: Maj., Chgo., 13-18.

BUCKLEY'S Animals: Orph., Los Angeles, 5-18.

BURKE, John and Mae: Keith's, Cincinnati, Keith's, Louisville, 20-25.

BURNS and Fulton: Kedzie, Chgo., Maj., Chgo., 13-18.

BURKE, Juggling: Keith's, Lowell, Mass., 13-18.

BURKHART and White: Grand, Pittsburgh.

BURLEY and Burley: Orph., Richmond, Forsythe, Atlanta, 13-18, Keith's, Columbus, 20-25.

BURNHAM and Irwin: Temple, Rochester, Keith's, Washington, 13-18.

BUSH, Frank: Temple, Ft. Wayne, Ind., 6-8.

BYRON and Langdon: Keith's, Louisville, Hipp., Cleveland, 13-18.

CAHILL and Romaine: Keith's, Phila., 13-18, Shubert's, Utica, 20-25.

CALLISH, Betty: Colonial, N. Y.C.

CALVIN, Blanche: Proctor's, Newark, N. J., 20-25.

CAMERON and O'Connor: Bushwick, B'klyn, Keith's, Boston, 20-25.

CAMILLE'S Poodles: Alhambra, N.Y.C., 20-25.

CANFIELD and Ashley: Palace, Chgo., 13-18.

CANTWELL and Walker: Alhambra, N.Y.C., 20-25.

CARILLO, Leo: Colonial, Norfolk, Va., Orph., Utica, N. Y., 13-18.

CARL and Lettie: Forsythe, Atlanta, 13-18.

CARLETON, Al.: Orph., Utica, N. Y., 13-18.

CARLTONS, Two: Orph., Des Moines, Orph., Winnipeg, 12-18.

CARSON and Farnum, Academy, Chgo., 9-12, Ashland, Chgo., 13-18, Orph., Madison, Wis., 16-18, Hipp., Chgo., 27-Nov. 2.

CARSON Brothers: Columbia, St. Louis, Orph., Memphis, 12-18.

CASTERS, Four: Temple, Detroit, 13-18.

CASTILLIANS, The: Columbia, St. Louis.

CHADWICK Three: Fifth Ave., N.Y.C., Proctor's, Newark, N. J., 13-18.

CHAMBERLAINS, The: Temple, Hamilton, Can., 13-18.

CHIP and Marble: Orph., Seattle, Orph., Portland, 12-18.

CHUNG Hwa Four: Orph., Spokane, Orph., Seattle, 12-18.

CHURCHILL, Burton Co., Orph., B'klyn, 20-25.

CLARK, Wallis, Co., Orph., Duluth, Orph., St. Paul, 12-18.

CLAYTON, Una, Co.: Temple, Rochester, Orph., Montreal, 13-18, Grand, Syracuse, 20-25.

CLIFF, Laddie: Proctor's, Newark, N. J., Fifth Ave., N.Y.C., 13-18, Orph., B'klyn, 20-25.

CLIFFORD, Kathleen: Orph., New Orleans.

CLINE, Maxie: Temple, Rochester.

CLOWNLAND: Orph., Harrisburg, Pa., Colonial, Norfolk, Va., 13-18.

COGHLAN, Rosalind: Orph., Portland, Ore.

COLE and Denahy: Orph., Utica, N. Y.

COLLEGIANS, Three: Orph., Spokane, 12-18.

CONLEY and Webb: Orph., Harrisburg, Pa., 13-15.

CONLIN, Ray: Keith's, Indianapolis, Keith's, Cincinnati, 13-18, Keith's, Louisville, 20-25.

CONLIN, Steele and Carr: Orph., Seattle, Orph., Portland, 12-18.

CONROY and Models: Orph., Minneapolis.

CONWAY and Leland: Keith's, Boston, 13-18.

COOK and Stevens: Fifth Ave., N.Y.C., 20-25.

COOK, Joe: Grand, Pittsburgh, 20-25.

COOPER, Joe and Lew: Victoria, N.Y.C., 13-18, Keith's, Boston, 20-25.

COPELAND and Payton: Hudson, Union Hill, N. J., 13-18.

CORELLI and Gillette: Orph., St. Paul, 12-18.

CRAWFORD, Clifton: Fifth Ave., N.Y.C., Alhambra, 13-18, Keith's, Washington, 20-25.

CRESSY and Dayne: Keith's, Boston, 13-25.

CROSS, Lavegn, Co.: Hippo., Alton, Ill., 6-8, Variety, Lafayette, Ind., 9-11.

CROSSMAN and Paul: Poli's, Scranton, Pa., 13-18.

CULLEN, James: Bushwick, B'klyn, Alhambra, N.Y.C., 13-18.

CUNNINGHAM and Marion: Palace, London, Eng., Sept. 29-Oct. 25, Newcastle 27-Nov. 1, Edinburg, Scot., 3-8.

CURTIS, Julia: Keith's, Louisville, Ky.

CUTTYS, The: Orph., Winnipeg, Orph., Regina, 13, 14, Sherman Grand, Calgary, 15, 16, Empire, Edmonton, 17, 18.

DAGWELL Sisters: Proctor's, Newark, N. J., 20-25.

DAILEY, Robert, Co.: Keith's, Providence, Alhambra, N.Y. C., 13-18, Bushwick, B'klyn, 20-25.

DAKOTA Jack Trio: Maryland, Balto., 13-18, Keith's, Providence, 20-25.

DALE and Boyle: Orph., Savannah, 13-18.

DAMERELL, George, Co.: Orph., Memphis, 12-18.

DANCE Reveries: Orph., Portland.

DANCING Violinist: Orph., Minneapolis.

DANIELS and Conrad: Poli's, Scranton, Pa., Poli's, Hartford, 20-25.

DARRELL and Conway: Orph., Oakland, Orph., Frisco, 12-18.

DARE Brothers: Keith's, Boston, 13-18.

DARRAS Brothers Co.: Keith's, Cinti.

DAVIS, Edwards, Co.: Orph., Salt Lake City, Orph., Denver, 12-18.

DAZIE, Mlle.: Orph., Regina, 13, 14, Sherman Grand, Calgary, 15, 16, Empire, Edmonton, 17, 18.

DE COE, Harry: Keith's, Louisville, Ky., Keith's, Indianapolis, 13-18, Grand, Pittsburgh, 20-25.

DE LEON and Davies: Orph., Memphis, Orph., New Orleans, 12-18.

DE LESSIO: Temple, Detroit, 20-25.

DE MAR, Grace: Keith's, Indianapolis, 20-25.

DE LISLE, Juggling: Shea's, Toronto, Temple, Detroit, 13-18, Temple, Rochester, 20-25.

DELMORE and Lee: Keith's, Columbus, Keith's, Cinti., 13-18, Keith's, Indianapolis, 20-25.

DELMORE and Light: Orph., Sacramento, 5-8, Orph., Stockton, 9-11, Orph., Los Angeles, 12-18.

DEMAREST and Chabot: Fifth Ave., N.Y.C., 13-18, Proctor's, Newark, N. J., 20-25.

DETECTIVE Keen: Orph., New Orleans, 5-11.

DE VINE and Williams: Orph., Kansas City, Orph., Sioux City, 12-18.

DIAMOND and Brennan: Keith's, Columbus, Keith's, Cincinnati, 13-18, Keith's, Indianapolis, 20-25.

DICKINSON, Rube: Orph., Denver.

DIERO: Alhambra, N.Y.C., 13-18.

DOLCE Sisters: Orph., Sioux City, Orph., Des Moines, 12-18.

"DON," Talking Dog: Keith's, Columbus, Bronx, N.Y.C., 13-18, Bushwick, B'klyn, 20-25.

DOOLEY and Sayles: Alhambra, N.Y.C., Bushwick, B'klyn, 13-18.

DOOLEY, Jed and Ethel: Orph., B'klyn, Poli's, Hartford, 13-18, Poli's, New Haven, 20-25.

DOW and Dow: American, Davenport, Ia., 5-8, Majestic, Dubuque, 9-11, Avenue, Chgo., 12-18, Kedzie, Chgo., 16-18, Grand Northern Hipp., Chgo., 20-25.

DRESSER, Marie: Keith's, Phila., Keith's, Washington, 13-18, Bronx, N.Y.C., 20-25.

DU For Trio: Orph., Minneapolis, 12-18.

DUFFY and Lorens: Temple, Detroit, Temple, Rochester, 13-18, Orph., B'klyn, 20-25.

DUNN and Nelson: Keith's, Cinti, Keith's, Toledo, 13-18.

DUPREE and Dupree: Orph., Duluth, Orph., Winnipeg, 12-18.

DUNFEE, Josephine: Fifth Ave., N.Y.C., 20-25.

DUPREZ, Fred: Keith's, Columbus, Temple, Hamilton, Can., 20-25.

DYER, Herbert, Co.: Keith's, Louisville, Ky., Keith's, Indianapolis, 13-18, Keith's, Phila., 20-25.

ELDRIDGE, Gordon: Victoria, N.Y.C., 20-25.

ELIZABETH, Mary: Keith's, Boston, 20-25.

ELLISONS, The: Orph., Spokane, Orph., Seattle, 12-18.

EL Rey Sisters: Keith's, Columbus, Hipp., Cleveland, 13-18, Grand, Syracuse, 20-25.

EMILE Sisters: Keith's, Phila.

EMPIRE Comedy Four: Temple, Hamilton, Can., Dominion, Ottawa, 13-18, Poli's, Worcester, Mass., 20-25.

ENGLISH and Johnson: Poli's, Scranton, Pa., Poli's, Hartford, 20-25.

ENGLISH and Redding: Orph., Utica, N. Y., 13-18.

ENTERTAINERS, Four: Keith's, Washington, 20-25.

ERCELL, Carmen: Poli's, Scranton, Pa., 13-18.

ERDMAN and Rubens: Colonial, Norfolk, Va., 20-25.

EUGENE, Carl: Keith's, Phila., Garrick, Wilmington, Del., 13-18.

FARBER Girls: Colonial, N. Y.C., Victoria, 20-25.

FARGON, H. and C.: Temple, Detroit, 20-25.

FATIMA: Victoria, N.Y.C., Oct. 6.

FAY, Two Coleys and Fay: Grand, Syracuse, 13-18.

FEIG Trio: Orph., Denver.

FELIX and Barry Girls: Keith's, Columbus, Forsythe, Atlanta, 13-18, Orph., Jacksonville, Fla., 20-25.

FENTON, Marie: Shea's, Toronto.

FIDDLER and Shelton: Orph., Kansas City, Orph., Omaha, 12-18.

FINLEY and Chesleigh Sisters: Ashland, Chgo., 6-8, Gaiety, So. Chgo., 9-12, Orph., Rockford, 13-15, Maj., Dubuque, Ia., 16-18, Maj., Cedar Rapids, 19-22, American, Davenport, 23-25.

FISHER and Green and Co.: Shea's, Toronto, 13-18.

FISHER, Mr. and Mrs. Perkins: Empress, Ft. Wayne, Empress, Cinti., 13-18, Chgo., 20-25.

FITZGIBBON, Bert: Maj., Milwaukee, Columbia, St. Louis, 12-18.

FIXING the Furnace: Sherman Grand, Calgary, 8, 9, Empire, Edmonton, 10, 11.

FLANAGAN and Edwards: Orph., Salt Lake City, 12-18.

FLETCHER, Charles, L.: Valley, Syracuse, 13-18.

FLORENTINE Singers: Keith's, Providence, Maryland, Balto., 13-18, Forsythe, Atlanta, 20-25.

FLORETTE: Proctor's, Newark, N. J.

FLOREZ, Albert: National, Boston, 20-25.

FOGARTY, Frank: Keith's, Phila.

FORDS, Six: Victoria, N.Y.C.

FOX and Dolly: Sherman Grand, Calgary, 8, 9, Empire, Edmonton, 10, 11.

FOY, Eddie: Colonial, N.Y.C., Orph., B'klyn, 13-18, Fifth Ave., N.Y.C., 20-25.

FRANCOLI Troupe: Poli's, Scranton, Colonial, Erie, Pa., 13-18.

FRANKLIN, Irene: Orph., Kansas City, Orph., Sioux City, 12-18.

FRANZESKA and Shouten: Orph., Oakland, Orph., Sacramento, 12-15, Orph., Stockton, 16-18.

FRAWLEY and Hunt: Keith's, Boston, 20-25.

FRED and Albert: Orph., Winnipeg, Orph., Regina, 13, 14, Sherman Grand, Calgary, 15, 16, Empire, Edmonton, 17, 18.

FROSINI: Orph., Oakland, Orph., Sacramento, 12-15, Orph., Stockton, 16-18.

FUTEGRA: Orph., Jacksonville, Fla., 13-18, Orph., Savannah, 20-25.

FULTON, James, Co.: Bijou, Lansing, Mich., 5-8, Bijou, Jackson, 9-11, Bijou, Bay City, 12-15, Bijou, Saginaw, 16-18, Bijou, Flint, 19-22, Bijou, Ann Arbor, 23-25.

GABRIEL, Master, Co.: Temple, Detroit, Maj., Chgo., 12-18.

GALLAGHER and Carlin: Orph., St. Paul, 5-18.

GALLOWAY, Louise F.: Keith's, Providence, 13-18, Shea's, Toronto, 20-25.

GARDINER Three: Keith's, Phila., Temple, Detroit, 13-18, Temple, Rochester, 20-25.

GASCH Sisters: Bronx, N.Y.C., Colonial, N.Y.C., 13-18.

GEIGER, John: Grand, Syracuse, Bronx, N.Y.C., 20-25.

GENARO and Bailey: Sherman Grand, Calgary, 8, 9, Empire, Edmonton, 10, 11.

GEORGE, Edwin: Shea's, Buffalo, Shea's, Toronto, 13-18.

GEORGETTE: Orph., Oakland, 12-18.

GERARD and Gardner: Forsythe, Atlanta, Orph., Jacksonville, Fla., 13-18.

GERMAINE, Herbert, Three: Poli's, New Haven, Conn., 13-18, Poli's, Hartford, 20-25.

GILLETTE'S Animals: Colonial, Erie, Pa.

GLASER, Lulu: Orph., Frisco, 12-18.

GOLDBERG, B. L.: Union Sq., N.Y.C., Bronx, 13-18, Keith's, Providence, 20-25.

GOLDEN, Claude: Palace, Chgo., Columbia, Grand Rapids, 13-18, Keith's, Toledo, 20-25.

GOLDEN and De Winters: Temple, Hamilton.

GOLDEN, Horace, Co.: Grand, Pittsburgh, Keith's, Cinti., 13-18.

GOLDSMITH and Hoppe: Dominion, Ottawa, Temple, Detroit, 13-18, Temple, Rochester, 20-25.

GORDON, Bobbie: Orph., Oakland, Orph., Sacramento, 12-15, Orph., Stockton, 16-18.

GORDON and Rice: Victoria, N.Y.C., Maryland, Balto., 13-18.

GORMLEY and Gaffney: Keith's, Columbus, 20-25.

GRANT and Hoag: Proctor's, Newark, N. J., Fifth Ave., N.Y.C., 13-18.

GRANVILLE, Bernard: Poli's, Scranton, 20-25.

GRANVILLE, Taylor, Co.: Orph., St. Paul, Orph., Duluth, 12-18.

GRAY, Ed.: Indiana, Chgo., 5-8, Grand, Elgin, 9-12, Lyric, Aurora, 13-15, Grand, Joliet, 16-19.

GREEN, Ethel: Colonial, N.Y. C., Alhambra, 13-18, Colonial, 20-25.

GREES, Carl: Temple, Detroit, Shea's, Buffalo, 20-25.

GRIFFIN, Gerald: Hipp., London, Eng., 6-25, New Cross 27-Nov. 1, Stratford 3-8.

GROMMELLS, The: Orph., Kansas City, Orph., Sioux City, 12-18.

GUERO and Carmen: Orph., Utica, N. Y., 13-18, Maryland, Balto., 20-25.

HACKNEY Trio: Garrick, Wilmington, Del., 13-18.

HAINES, Robert T.: Grand, Syracuse, Temple, Detroit, 13-18, Temple, Rochester, 20-25.

HAL and Francis: Orph., Utica, N. Y.

HALL, Billy "Swede," Co.: Bronx, N.Y.C.

HAMIL, Fred, Co.: Orph., Kansas City, Orph., Des Moines, 12-18.

HANDERS and Millies: Orph., Salt Lake City, 12-18.

HANLON and Clifton: Orph., Richmond, Va., Colonial, Norfolk, 13-18, Orph., Harrisburg, Pa., 20-25.

HANLON, Dean and Hanlon: Hipp., Cleveland, 13-18.

HARDT, Louis: Maj., Milwaukee, 12-18.

HARRIS, Boland and Holtz: Maj., Milwaukee, 13-18.

HARVEYS, Four: Hipp., Cleveland, Maj., Chgo., 12-18.

HASSEN, Alein Leslie: Maj., Cedar Rapids, Ia., 5-8, Orph., Davenport, Ia., 9-11.

HASSMANS, The: Colonial, Norfolk, Va., Keith's, Louisville, Ky., 20-25.

HASTINGS, Fred: Maryland, Balto., 13-18.

HAWKINS, Lew: Orph., Lincoln, Orph., Sioux City, 12-18.

HAWTREY, William, Co.: Poli's, Scranton, Pa., 13-18, Poli's, Hartford, 20-25.

HAYES, Brent: Orph., Duluth, Orph., Minneapolis, 12-18.

HAYES, Ed., Co.: Alhambra, N.Y.C., Keith's, Phila., 20-25.

HAYWARD, Harry, Orph., Utica, 13-18.

HAZARD, Jack: Orph., Minneapolis, Orph., Winnipeg, 12-18.

HEATHER, Jose: Orph., Montreal, Keith's, Boston, 13-18, Keith's, Providence, 20-25.

HEDDERS, Three: Maryland, Balto, Fifth Ave., N.Y.C., 20-25.

HELEN, Baby: Temple, Detroit, 13-18, Shea's, Buffalo, 20-25.

HENSHAW and Avery: Orph., Montreal, Temple, Hamilton, 13-18.

HENNINGS, John and Winnie: Proctor's, Newark, N. J., Keith's, Boston, 13-18, Keith's, Providence, 20-25.

HENRY and Francis: Poli's, Scranton, Pa., Bushwick, B'klyn, 20-25.

HERBERT and Goldsmith: Dominion, Ottawa, Can., 13-18, Orph., Montreal, 20-25.

HERBERT'S Dogs: Hipp., Cleveland.

HERMAN, Doctor: Hipp., Cleveland.

HERRMANN'S Horses: Forsythe, Atlanta, 12-18.

HESS Sisters: Colonial, N.Y.C., 13-18.

HEUMAN Trio: Orph., Portland, Orph., Oakland, 13-25.

HICKEY Brothers, Three: Keith's, Louisville, Ky., Grand, Syracuse, 20-25.

HIGGINBES: Jardin de Danse, N.Y.C.—indef.

HILLMAN and Roberts: Keith's, Phila.

HINES and Fenton: Empress, Kansas City, 5-11.

HINES and Fox: Keith's, Columbus, 13-18.

HOEY and Lee: Orph., Sacramento, 5-8, Orph., Stockton, 9-11, Orph., Los Angeles, 12-18.

HOLMAN, Harry, Co.: Miles, Cleveland.

HOLMES, Taylor: Orph., Sioux City, Orph., St. Paul, 12-18.

HOLMES and Buchanan: Keith's, Indianapolis, Keith's, Cinti., 13-18.

HOUSE Warmers: Shea's, Toronto.

HOWARD and Lawrence: Keith's, Toledo.

HOWARD'S Ponies: Colonial, N.Y.C., Orph., B'klyn, 13-18, Keith's, Providence, 20-25.

HOWARD and Ratcliffe Co.: Poli's, Scranton, Pa., Orph., B'klyn, 13-18, Keith's, Providence, 20-25.

HUGHES, Mrs. Gene, Co.: Valley, Syracuse, 13-18, Colonial, Erie, Pa., 20-25.

HUFFORD and Chain: Keith's, Phila., 20-25.

HUSSEY and Lee: Alhambra, N.Y.C., Poli's, Hartford, 13-18, Shubert's, Utica, N. Y., 20-25.

IDANIAS, Five: Bushwick, B'klyn, 20-25.

IMHOFF, Conn and Corinne: Poli's, Hartford, Conn., Poli's, New Haven, 13-18, Poli's, Worcester, Mass., 20-25.

INGLISS and Redding: Colonial, Erie, Pa., 20-25.

INZA and Lorella: Columbia, St. Louis, 12-18.

IOLEEN Sisters: Bronx, N. Y.C., 20-25.

IRWIN and Herzog: Poli's, New Haven, Conn., 13-18.

IRHMED: Garrick, Wilmington, Del., 13-18, Orph., Harrisburg, Pa., 20-25.

JACKSON, Tom: Columbia, Grand Rapids, Keith's, Toledo, 13-18, Keith's, Columbus, 20-25.

JARVIS, Sidney, and Virginia Dare: Keith's, Providence, 13-18.

JEFFERSON, Joe: Keith's, Washington, 20-25.

JENNINGS and Smith: Forsythe, Atlanta, 20-25.

JERMAINE, Herbert, Three: Keith's, Lowell, Mass.

JOHNSON, Martin: Orph., Des Moines, 12-18.

JONES and Sylvester: Orph., Harrisburg, Pa., 20-25.

JORDAN Three: Dominion, Ottawa, Can., Temple, Hamilton, 13-18.

JUNGMAN Family: Orph., Frisco, Orph., Oakland, 12-18.

"JUST Half Way": Orph., B'klyn, Shubert's, Utica, N. Y., 20-25.

KAJIYAMA: Maj., Milwaukee.

KAUFMAN Troupe: Keith's, Providence, Keith's, Boston, 13-18.

KEATONS, Three: Keith's, Washington.

KEENAN, Frank, Co.: Orph., Kansas City, 12-18.

KELLOGG, Shirley: Winter Garden, Berlin, Germany, Sept. 1-Oct. 31.

KELLY, Andrew: Orph., Seattle, Orph., Portland, 12-18.

KELLY and Pollock: Temple, Detroit, 13-18, Temple, Rochester, 20-25.

KENNEDY, Jack, Co.: Orph., Los Angeles, 5-18, Orph., Salt Lake City, 27-Nov. 1.

KENNEDY and Rooney: Orph., Duluth, 12-18.

KENNY, Nobody and Platt: Orph., Salt Lake City, Orph., Denver, 12-18.

KENT, S. Miller, Co.: Orph., Spokane, 12-18.

KEOUGH and Nelson: Maj., San Antonio, Maj., Little Rock, Ark., 12-15, Princess, Hot Springs, 16-18.

KID Kabaret: Orph., Sioux City, Orph., Des Moines, 12-18.

KIDDER, Kathryn: Orph., Spokane, Orph., Seattle, 12-18.

KILLAN and Moore: Keith's, Columbus.

KIRKE and Fogarty: Orph., Salt Lake City, Orph., Denver, 12-18.

KITARO Four: Sherman Grand, Calgary, 8, 9, Empire, Edmonton, 10, 11.

KITAMURA Japs: Victoria, N. Y.C., Keith's, Lowell, Mass., 20-25.

KLEIN and Yoshe: Orph., Memphis, 12-18.

KLEIST, Paul: Keith's, Phila.

KLEVING'S Animals: Orph., Frisco, 12-18.

KRAMER and Kennedy: Orph., Montreal.

KRAMER and Morton: Fifth Ave., N.Y.C., Keith's, Washington, 13-18, Maryland, Balto., 20-25.

KYLE, Tom, Co.: Keith's, Boston.

LABAKANS, The: Orph., Montreal, 13-18.

LABALIANS, The: Temple, Hamilton, Can.

LA GROHS, Four: Temple, Detroit, Shea's, Buffalo, 20-25.

LAMBERT and Ball: Orph., Frisco, 5-18.

LAMBERTI: Orph., Omaha, Orph., Kansas City, 12-18.

LANDRY Brothers: Maj., Milwaukee, Keith's, Columbus, 12-18.

LANE and O'Donnell: Orph., Sacramento, 5-8, Orph., Stockton, 9-11.

LANGDONS, The: Orph., Frisco, 12-18.

LA TOY Brothers: Colonial, N. Y.C., 13-18.

LAUBE, Max: Temple, Hamilton, Can., Dominion, Ottawa, 13-18.

LAUGHLIN'S Dogs: Temple, Rochester, Shea's, Buffalo, 13-18, Shea's, Toronto, 20-27.

LA VALERA and Stokes: Orph., Duluth, Columbia, St. Louis, 12-18.

LA Van Three: Keith's, Cinti., Palace, Chgo., 12-18, Temple, Detroit, 20-25.

LA VIER: Orph., Seattle, Orph., Portland, 12-18.

LAWN Party, The: Orph., Frisco, Orph., Oakland, 12-18.

LAURENCE and Cameron: Palace, N.Y.C.

LAWTON: National, Boston, Maryland, Balto., 20-25.

LEAP Year Girls: McVicker's, Chgo., 6-11.

LE BONATI: Maryland, Balto., Proctor's, Newark, N. J., 13-18, Fifth Ave., N.Y.C., 20-25.

LEIPZIG: Poli's, New Haven, Conn., 13-18.

LEITZEL and Jeannette: Poli's, Hartford, 13-18, Alhambra, N.Y.C., 20-25.

LEON, Great: Orph., Harrisburg, Pa., 13-18, Poli's, New Haven, 20-25.

LEONARD, Eddie: Temple, Rochester, 20-25.

LEONARD and Russell: Maryland, Balto.

LE Roy, Talma and Bosco: Keith's, Providence, Orph.,

Montreal, 13-18, Shea's, Buffalo, 20-25.
LE Roy, Wilson and Tom: Poli's, Hartford, Conn., Proctor's, Newark, N. J., 13-18.
LESLIE, Bert: Orph., Harrisburg, Pa., 13-18.
LESTER, Harry B.: Dominion, Ottawa, Can., Orph., Montreal, 13-18.
LEE Yost: Orph., Denver.
LEVY, Bert: Orph., Sioux City, Orph., St. Paul, 13-18.
LEWIS and Dody: Hipp., Cleveland, Keith's, Cinti., 13-18, Keith's, Louisville, Ky., 20-25.
LEWIS and McCarty: Orph., Winnipeg, Orph., Regina, 13-14, Sherman Grand, Calgary, 15-16, Empire, Edmonton, 17-18.
LEWIS, Henry: Keith's, Providence, Orph., Harrisburg, Pa., 13-18.
LIEBY: Grand, Syracuse, 13-18.
LINTON and Lawrence: Poli's, Hartford, 13-18, Poli's, New Haven, 20-25.
"LITTLE Parisienne": Orph., Stockton, 9-11, Orph., Los Angeles, 12-18.
LLOYD and Whitehouse: Orph., Sioux City, Orph., Minneapolis, 12-18.
LO Mario: Shea's, Toronto, 20-25.
LOHSE and Sterling: Union Sq., N.Y.C., 13-18.
LONGWORTHS, The: Orph., Jacksonville.
LORNA and Toots Pounds: Orph., Kansas City, 13-18.
LORRAINE and Burke: Orph., Frisco, Orph., Oakland, 12-18.
LORRAINE and Dudley: Orph., Regina, 12, 14, Sherman Grand, Calgary, 15, 16, Empire, Edmonton, 17, 18.
LORRAINE, Lillian: Columbia, St. Louis, Maj., Milwaukee, 13-18.
LOWE and De Marie: Orph., Spokane, Orph., Seattle, 13-18.
LOWELL and Esther Drew: Orph., Harrisburg, Pa.
LUCAS, Jimmy: Orph., Montreal, Temple, Hamilton, 13-18.
LUCIER, Lancton: Garrick, Wilmington, Del., 13-18.
LYDELL, Conley and Lydell: Avenue, Chgo., 6-8, Orph., Madison, Wis., 9-11, Maj., Dubuque, Ia., 12-13, Maj., Cedar Rapids, Ia., 14-15, Maj., Waterloo, 16-22, American, Davenport, 23-25.
LYDIA and Albino: Keith's, Providence.
LYNCH and Zeller: Palace, N.Y.C., Keith's, Washington, 13-18.
LYONS and Yosco: Orph., St. Paul, Orph., Duluth, 12-18.
MACART and Bradford: Temple, Rochester, 20-25.
MACK and Orth: Orph., Portland.
MACK and Williams: Orph., Des Moines, 13-18.
MADDEN and Fitzpatrick: Orph., B'klyn.
MAITLAND, Madge: Union Sq., N.Y.C., 13-18.
MANN, Sam, Co.: Keith's, Cinti., Hipp., Cleveland, 13-18, Keith's, Indianapolis, 20-25.
MANNING, Moore and Armstrong: Orph., Salt Lake City, Orph., Denver, 12-18.
MARCUS and Gartelle: Orph., South Bend, Ind., 5-8, Ashland, Ohio, 9-11.
MARDO and Hunter: Keith's, Lowell, 13-18.
MARIE, Dainty: Keith's, Washington, Poli's, Scranton, Pa., 13-18, Maryland, Baltimore, 20-25.
MARSHES, The: Orph., Memphis, Orph., New Orleans, 12-18.
MARTHA, Mlle.: Orph., Frisco, Orph., Sacramento, 13-15, Orph., Stockton, 16-18.
MARTIN and Fabrini: Poli's, Hartford, Conn., Poli's, Scranton, Pa., 20-25.
MARTIN, Betty: Jardin de Danse, N.Y.C.—indef.
MATILDA and Elvira: Dockstader's, Wilmington, Del.
MATTHEWS and Shayne: Orph., New Orleans.
MAURICE and Walton: Palace, N.Y.C.
MAYHEW and Taylor: Orph., Salt Lake City, 12-18.
McCONNELL and Simpson: Bushwick, B'klyn, Bronx, N.Y.C., 13-18, Keith's, Washington, 20-25.
McCORMACK and Wallace: Colonial, Norfolk, Va.
McCULLOUGH, Carl: Orph., Sacramento, 5-8, Orph., Stockton, 9-11, Orph., Los Angeles, 12-18.
McDERMOTT, Billy: Shea's, Buffalo, Shea's, Toronto, 13-18.
McDONOUGH, Ethel: Orph., Los Angeles.
McFARLAND, Marie and Madame ?: Orph., Duluth, Orph., Winnipeg, 12-18.
McGINN, Francis, Co.: Keith's, Columbus, Palace, Chgo., 12-18, Hipp., Cleveland, 20-25.
McGIVNEY, Owen: Colonial, N.Y.C., Keith's, Phila., 13-18.
McGREEVY, Mr. and Mrs. J.: Keith's, Boston, Keith's, Providence, 13-18.
McINTYRE and Harty: Orph., Des Moines, Orph., Omaha, 12-18.
McKAY, Windsor: Victoria, N.Y.C., 20-25.
McKAY and Ardine: Grand, Syracuse, Keith's, Toledo, 13-18, Keith's, Columbus, 20-25.
McLALLEN and Carson: Orph., Oakland, Orph., Sacramento, 12-18, Orph., Stockton, 16-18.
McMAHON and Chappelle Girls: Shea's, Buffalo, 20-25.
McMAHON, Diamond and Clemenis: ——.
McNISH and McNish: Princess, Wichita, Kan., Folly, Oklahoma City, Okla., 12-18, Broadway, Muskogee, 19-25.
McRAY and Clegg: Grand, Pittsburgh, Keith's, Toledo, 13-18, Hipp., Cleveland, 20-25.
MELENO, Jose, Co.: Pantages, Sacramento, Pantages, Frisco, 13-25.
MELODY Boys, Five: Orph., Savannah, 20-25.
MELODY Maids and Man, Five: Orph., Omaha, Palace, Chgo., 12-18.
MELROSE, Bert: Palace, N.Y.C., Bushwick, B'klyn, 13-18, Keith's, Washington, 20-25.
MELVINS, Three: Grand, Pittsburgh.
MELVILLE and Higgins: Keith's, Phila., Bushwick, B'klyn, 13-18, Colonial, N.Y.C., 20-25.
MENDOLSOHN Four: Union Sq., N.Y.C., 20-25.
MERCEDES: Shea's, Toronto, Keith's, Toledo, 13-18, Grand, Pittsburgh, 20-25.
MERMAIDS, Warrington, Oak Park, Orph., Peoria, 12-18, Lyric, Danville, 16-18, Majestic, Fort Worth, 20-25.
MEREDITH and Snooze: Poli's, Hartford, Conn., Poli's, New Haven, 20-25.
MEREDITH Sisters: Victoria, N.Y.C., Union Sq., 13-18.
MERKLE Sisters, Four: Orph., B'klyn, 20-25.
METROPOLITAN Dancers: Orph., Richmond, Va., Keith's, Louisville, 20-25.
MEYER, Hyman: Orph., Duluth, Orph., Winnipeg, 12-18.
MILES, Homer Co.: Keith's, Indianapolis, Keith's, Louisville, 13-18, Grand, Pittsburgh, 20-25.
MILLER and Mack: Bronx, N.Y.C., Keith's, Providence, 13-18, Proctor's, Newark, N.J., 20-25.
MILLERS, Juggling: Orph., Los Angeles.
MILTON and De Long Sisters: Orph., Frisco, Orph., Oakland, 12-18.
"MISS Three Eighteen": Harris, Pittsburgh.
MONTGOMERY and Marshall: Orph., St. Paul, Orph., Duluth, 12-18.
MOORE and Elliott: Columbia, St. Louis, Columbia, Grand Rapids, 13-18.
MOORE and Littlefield: Orph., Montreal, Temple, Detroit, 20-25.
MOORE and Young: Hipp., Cleveland, Keith's, Toledo, 20-25.
"More Stinged Against Than Usual": Columbia, St. Louis, 12-18.
MORAN and Wiser: Orph., New Orleans.
MORAN, Pauline: Bushwick, B'klyn, Alhambra, N.Y.C., 20-25.
MORGAN, Bailey and Morgan: Temple, Detroit, Orph., B'klyn, 20-25.
MORI Brothers, Three: Dockstader's, Wilmington, Del., Keith's, Washington, 13-18, Orph., B'klyn, 20-25.
MORRIS and Allen: Fifth Ave., N.Y.C., Colonial, 13-18, Lafayette, Atlanta, 20-25.
MORRIS, Eddie: Alhambra, N.Y.C., Orph., B'klyn, 13-18.
MORRIS, Nina, Co.: Keith's, Louisville, Forsythe, Atlanta, 13-18.
MORRISSEY and Hackett: Shea's, Toronto, 13-18.
MORTON and Elliott: Grand, Pittsburgh.
MORTON and Glass: Colonial, N.Y.C.
MORTON, Ed.: Temple, Rochester, Colonial, Norfolk, 20-25.
MORTON, James: Orph., Spokane, Orph., Seattle, 12-18.
MORTON, Sam H.: Shea's, Toronto.
MOSS and Fry: Orph., Harrisburg, Pa.
MOWATTS, Juggling: Grand, Syracuse, 13-18, Union Sq., N.Y.C., 20-25.
MULLEN and Coogan: Orph., Oakland, Orph., Sacramento, 12-18, Orph., Stockton, 16-18.
MULLER, Gene, Trio: Orph., Lincoln, Orph., Kansas City, 12-18.
MULLER and Stanley: Orph., Johnstown, Pa., 20-22, Orph., Altoona, 23-25.
MUNSEY, Edna: Orph., Minneapolis, Orph., St. Paul, 12-18.
MURIEL and Francis: Orph., Minneapolis, 12-18.
MURPHY and Francis: Hipp., Cleveland, 20-25.
MURRAY, Elizabeth: Victoria, N.Y.C.
MYRTLE and Daisy: Colonial, Norfolk, Va., Orph., Harrisburg, Pa., 13-18, Shubert, Utica, 20-25.
NASH, Julia: Hipp., Cleveland, Keith's, Washington, 13-18, Bronx, N.Y.C., 20-25.
NAWN, Tom: Proctor's, Albany, 6-8, Proctor's, Troy, 9-11, Proctor's, 125th St., N.Y.C., 13-15, Proctor's, 23d St., 16-18, Proctor's, Perth Amboy, N.J., 20-22, Proctor's, Elizabeth, 23-25.
NEPTUNE'S Garden: Bronx, N.Y.C., Bushwick, B'klyn, 13-18, Alhambra, N.Y.C., 20-25.
NETHERSOLE, Olga: Palace, N.Y.C.
NEVINS and Erwood: Keith's, Toledo, 20-25.
NEWHOFF and Phelps: Shea's, Toronto, 20-25.
NICHOLS, Nellie: Orph., Portland, Ore.
NICHOLS Sisters: Poli's, Hartford, 13-18.
NICK'S Skating Girls: Colonial, N.Y.C., Keith's, Providence, 13-18, Keith's, Boston, 20-25.
NIP and Tuck: Poli's, Scranton, Pa., 13-18.
NORTON and Nichols: Orph., Memphis, Orph., New Orleans, 12-18.
NORWORTH, Jack, Co.: Maryland, Balto., Hipp., Cleveland, 13-18, Keith's, Cinti., 20-25.
NUGENT, J. C.: Orph., Sacramento, 5-8, Orph., Stockton, 9-11.
O'BRIEN-Harvel Co.: Maj., San Antonio.
OAKLAND, Will: Alhambra, N.Y.C., 13-18.
O'DONNELL, Charles, Co.: Temple, Detroit, Shea's, Buffalo, 20-25.
OLCOTT, Charles: Palace, N.Y.C.
OLYMPIA Girls: Orph., Los Angeles, 5-18.
O'MEARS, Gliding: Maj., Milwaukee, 12-18.
OLD Soldier Fiddlers: Orph., Birmingham, Ala., 20-25.
ON School Playground: Poli's, Scranton, 20-25.
O'NEIL and Walmsley: Temple, Detroit, 20-25.
ORFORD'S Elephants: Orph., Des Moines, Orph., Omaha, 12-18.
OVERMAN Lynn, Co.: Maryland, Balto., Orph., Richmond, Va., 13-18, Forsythe, Atlanta, 20-25.
PANTZER Duo: Proctor's, Newark, N.J., Fifth Ave., N.Y.C., 20-25.
PARRY, Charlotte, Co.: Orph., Frisco, 5-18.
PAULHAM Troupe: Dominion, Ottawa, Can., 20-25.
PEARSON and Goldie: Orph., Seattle, Orph., Portland, 12-18.
PEERS, The: Bushwick, B'klyn, 20-25.
PERRY, Albert: Temple, Hamilton, Can., 20-25.
PHILLIPS and White: Maj., Chgo., 12-18.
PHINA and Picks: Orph., Omaha, Orph., Kansas City, 12-18.
PIETRO: Bushwick, B'klyn.
POLLOCK, Milton, Co.: Orph., Omaha, 12-18, Orph., Kansas City, 19-25.
PURPLE LADY: Garrick, Wilmington, Del., 13-18, Orph., Richmond, Va., 20-25.
RAFAYETTE'S Dogs: Orph., Montreal, 20-25.
RAJAH: Grand, Pittsburgh, 20-25.
RAMEERS, The: Orph., Denver.
RAMDELL, Three: Colonial, N.Y.C., Alhambra, 13-18, Bushwick, B'klyn, 20-25.
RANDALLS, The: Shea's, Buffalo, Shea's, Toronto, 13-18.
RANKIN, Virginia: Bronx, Orand, Calgary, 15, 16, Empire, Edmonton, 17, 18.
RANF, Claude: Orph., Montreal.
RAVENSCROFT, Charlotte: Orph., Salt Lake City, 12-18.
RAWLES and Von Kaufman: Keith's, Phila., 13-18.
RAYMOND and Caverly: Bushwick, B'klyn, 20-25.
RAYNOR'S Dogs: Orph., Savannah, 20-25.
REDFORD and Winchester: Orph., Salt Lake City, 12-18.
REDHEADS, Leaky: Keith's, Indianapolis, Keith's, Columbus, 13-18, Hipp., Cleveland, 20-25.
REISNER and Gores: Poli's, New Haven, Conn., 13-18, Poli's, Hartford, 20-25.
RENO, George E., Co.: Dominion, Ottawa, Orph., Montreal, 13-18, Garrick, Wilmington, Del., 20-25.
REYNARD, Ed.: Columbia, St. Louis, Orph., Memphis, 13-18.
RICE, Sully and Scott: Orph., Spokane, Orph., Seattle, 12-18.
RICHARDS and Kyle: Orph., Duluth, Maj., Milwaukee, 13-18.
RICHARDS, Chris: Hipp., Cleveland, Keith's, Columbus, 13-18, Keith's, Indianapolis, 20-25.
RITCHIE, Willie: Fifth Ave., N.Y.C.
ROBERTS, Florence: Keith's, Washington.
ROBINS, The: Orph., Minneapolis, Orph., Duluth, 12-18.
ROGERS, Will: Orph., Lincoln, Orph., Sioux City, 13-18.
ROLANTOW Bros.: Proctor's, Newark, 20-25.
ROMANO Brothers: Orph., Memphis, Orph., New Orleans, 12-18.
ROMITO and Millefori: Keith's, Boston, 13-18.
ROONEY and Bent: Orph., Des Moines, Orph., Omaha, 12-18.
ROSA, Mlle, Dells and Marcelle: Orph., Spokane, Orph., Seattle, 12-18.
ROSAIRES, The: Bushwick, B'klyn, Grand, Syracuse, 13-18, Keith's, Toledo, 20-25.
ROSINI, Carl: Orph., Oakland, Orph., Los Angeles, 12-18.
ROSS and Fenton: Maj., Chgo., 12-18.
ROTHER, Elsie: Orph., Los Angeles, Sept.
RUSSELLS, Flying: Alhambra, N.Y.C., Orph., B'klyn, 13-18.
RUSSIAN Dancers, Six: Maj., Milwaukee.
SAHARET: Orph., Oakland, 12-18.
SAMPSEL and Reilly: Alhambra, N.Y.C.
SANSONE and Delilah: Keith's, Louisville, Ky., 13-18, Keith's, Cinti., 20-25.
SAUNDERS, Chalk: Temple, Hamilton, Can., 20-25.
SAWYER, Joan, and Carlos Sebastian: Jardin de Danse, N.Y.C.—indef.
SCOTT and Keane: Orph., Seattle, Orph., Portland, 12-18.
SEARS, Zelda: Orph., New Orleans.
SELLINI and Grovini: Keith's, Indianapolis.
SELDON'S Venus: Victoria, N.Y.C., Colonial, N.Y.C., 20-25.
SIMON, Charles F.: Shea's, Toronto, Temple, Detroit, 20-25.
SIMPSON, Lillian: Orph., B'klyn, Bushwick, B'klyn.
SINCLAIR, Frank, Co.: Orph., Keith's, Providence.
SIRMAN, Van and Hyman: Keith's, Toledo, Victoria, N.Y.C., 20-25.
SISTERLY, Eva: Poli's, New Haven, Conn., 13-18, Alhambra, N.Y.C., 20-25.
SIXONE, Herman: Maj., Milwaukee, 13-18.
SKOWALTERS, Edna: Orph., Memphis, Orph., New Orleans, 12-18.
SIDNEY and Townley: Orph., Oakland, 12-18.
SLIVER Willard: Orph., Montreal, 20-25.
SINKING of the Titanic: Orph., Lincoln, Orph., Kansas City, 12-18.
SIPPO, Willie: Keith's, Cinti., Keith's, Indianapolis, 13-18.
SKATING Bear: Keith's, Cinti., Keith's, Indianapolis, 13-18.
SLOANS, Frederick: Poli's, New Haven, Conn., 13-18.
SLIVERS: Proctor's, Newark, 20-25.
SLOAN, Slaughe: Proctor's, Newark, 20-25.
SMALLEY, Ralph: Orph., Spokane, Orph., Seattle, 12-18.
SMITH and Austin Co.: Union Sq., N.Y.C., 13-18.
SMITH, Cook and Brandon: Keith's, Boston, Alhambra, N.Y.C., 13-18.
SOANES, Musical: Keith's, Indianapolis, Keith's, Louisville, Ky., 13-18, Forsythe, Atlanta, 20-25.
SONG Birds: Orph., Oakland, 12-18.
SONG Revue: Union Sq., N.Y.C., Shea's, Buffalo, 13-18, Shea's, Toronto, 20-25.
SOTHERN, Jean: Hudson, Union Hill, N.J.
SPENCER and Williams: Proctor's, Newark, N.J., 13-18, Keith's, Providence, 20-25.
SPILLERS, Six Musical: Orph., Winnipeg, Orph., Regina, 12, 14, Orph., Spokane, 18-Nov. 1.
SPRAGUE and McNeice: Bronx, N.Y.C., Shea's, Buffalo, 13-18, Shea's, Toronto, 20-25.
SPRING Girl: Poli's, Scranton, Pa., Orph., Utica, N.Y., 13-18.
STANLEY, Stan, Trio: Maryland, Balto., Alhambra, N.Y., 13-18, Orph., B'klyn, 20-25.
STANLEYS, The: Union Sq., N.Y.C., Poli's, Hartford, 20-25.
STEADMAN, Al, and Fannie: Birmingham, Ala., 13-18.
STEPP, Goodrich and King: Columbia, Grand Rapids, Palace, Chgo., 13-18, Hipp., Cleveland, 20-25.
STEVENS, Edwin, Co.: Shea's, Toronto, Temple, Hamilton, 13-18, Dominion, Ottawa, 20-25.
STEVENS, Francis Co.: Fifth Ave., N.Y.C.
STEVENS, Paul: Colonial, Erie, Pa., 13-18.
STONE and Kallas: Orph., Montreal.
STORY, Belle: Palace, N.Y.C., Temple, Detroit, 20-25.
SULLIVAN, Arthur, Co.: Keith's, Phila.
SUL Te Wan Five: Columbia, St. Louis.
SURATT, Valeska, Co.: Alhambra, N.Y.C., Colonial, 20-25.
SUTTON, Meistrze and Sutton: Orph., Oakland, 12-18.
SWAIN-Ostman Troupe: Orph., Omaha, Palace, Chgo., 13-18.
"SWITCHBOARD, The": Colonial, N.Y.C.
SWOR and Mack Co.: Orph., Frisco, 12-18.
TANNARS, Julius: Bushwick, B'klyn, Colonial, N.Y.C., 13-18, Maryland, Balto., 20-25.
TEMPEST, Florence: Poli's, New Haven, 20-25.
TEMPTATION: Keith's, Washington, 13-18.
THIELEMEN'S Dogs: Keith's, Phila., 13-18.
THOMAS and Hall: Orph., Sioux City, 13-18.
THORPE, William, Co.: Orph., Denver.
THORNTON, James: Victoria, N.Y.C., Orph., B'klyn, 13-18, Alhambra, N.Y.C., 20-25.
THURBER and Madison: Maj., Chgo., 12-18.
TIGHE, Harry, Co.: Temple, Rochester, Bronx, N.Y.C., 13-18, Colonial, N.Y.C., 20-25.
TINA, Mlle.: Orph., Spokane, 12-18.
TRAINED Nurses: Maj., Milwaukee, Maj., Chgo., 13-18, Columbia, St. Louis, 20-25.
TRIX: Orph., Memphis, 12-18, Orph., New Orleans, 19-25.
TROVATO: Maj., Milwaukee, Grand, Pittsburgh, 13-18, Keith's, Phila., 20-25.
TUCKER, Sophie: Poli's, Hartford, 20-25.
TYLER, Three: Colonial, Norfolk, Va., Maryland, Balto., 13-18.
UNIQUES, The: Keith's, Phila., 13-18.
VALERIO, Rose, Soubrette: Orph., Sioux City, Orph., Minneapolis, 12-18.
VALVENO and La More: Orph., New Orleans.
VAN and Schenck: Orph., Jacksonville, Fla., Orph., Birmingham, Ala., 12-18.
VAN Brothers: Orph., Utica, N.Y., Orph., Cleveland, 13-18, Grand, Pittsburgh, 20-25.
VAN Charles and Fannie: Keith's, Washington, Grand, Pittsburgh, 13-18, Hipp., Cleveland, 20-25.
VANIERS, The: Orph., Denver, 12-18.
VANIERS, The: Orph., Salt Lake City.
VAN Brunt, Walter: Bronx, N.Y.C., Bushwick, B'klyn, 13-18, Shea's, Buffalo, 20-25.
VAN Hoven: Keith's, Washington, 13-18, Orph., Richmond, Va., 20-25.
VERSATILES, Three: Poli's, Scranton, Pa., 13-18.
VICTORINE and Solar: Fifth Ave., N.Y.C., Proctor's, Newark, N.J., 13-18.
VIOLINSKY: Keith's, Toledo, Grand, Syracuse, 13-18, Dominion, Ottawa, Can., 20-25.
VIVIANS, The: Keith's, Columbus, Hipp., Cleveland, 13-18, Keith's, Cinti., 20-25.
WAKEFIELD, W. H.: Fifth Ave., N.Y.C., Proctor's, Newark, N.J., 13-18, Keith's, Cinti., 20-25.
WALSH and Bentley: Orph., St. Paul, Orph., Duluth, 12-18.
WALSH, Blanche, Co.: Orph., Los Angeles.
WALTERS, Flo and Allie: Shea's, Buffalo, 6-18.
WARD and Curran: Poli's, Hartford, 13-18, Poli's, Bridgeport, 20-25.
WARD Brothers: Orph., B'klyn, Shea's, Buffalo, 13-18.
WARD and Weber: Maryland, Balto., 13-18.
WARREN, Percy, Family: Cinti., 13-18, Keith's, Columbus, 20-25.
WARREN and Conneily: Orph., Rockford, 13-18.
WATSON and Beasley: Orph., Kansas City, Orph., Omaha, 12-18.
WATSON, Charles: Keith's, Providence, 13-18.
WEBB, Austin, Co.: Orph., St. Paul, Orph., Duluth, 12-18, Orph., Omaha, 19-25.
WEBER and Rush: Orph., Memphis, Orph., New Orleans, 12-18.
WELLINGTON, Cy: Orph., Oakland, 12-18.
WESTON and Leon: Orph., Memphis, Orph., New Orleans, 12-18.
WESTON, Willie: Orph., Portland, Ore.
WHEELER and Potter: Orph., Sioux City, Orph., Minneapolis, 12-18.
WHITFIELD, Dan: Orph., Memphis, Orph., New Orleans, 12-18.
WILLIAMS and Segal: Keith's, Toledo, Keith's, Columbus, 13-18, Keith's, Cinti., 20-25.
WILSON, Al H.: Orph., Oakland, 12-18.
WILSON, Lew: Orph., Memphis, Orph., New Orleans, 12-18.
WILSON, Lew, and Co.: Orph., Atlanta, 20-25.
WILSON, Lottie: Orph., Oakland, 12-18.
WILTON, Belle: Orph., Memphis, Orph., New Orleans, 12-18.
WINCHESTER, Jack: Orph., Oakland, 12-18.
WINDSOR and Lee: Orph., Memphis, Orph., New Orleans, 12-18.
WINSTON, Jack: Orph., Memphis, Orph., New Orleans, 12-18.
WOLFE, Bert: Orph., Memphis, Orph., New Orleans, 12-18.
WOLFORD, Grace: Orph., Memphis, Orph., New Orleans, 12-18.
WOOD and Wyde: Fifth Ave., N.Y.C.
WORK and Play: Fifth Ave., N.Y.C.
WORTHLEY and Reddy: Orph., Memphis, Orph., New Orleans, 12-18.
WYNN, Ed: Orph., Oakland, 12-18.
YVETTE: Fifth Ave., N.Y.C.
ZAYNOS, Musical: Grand, Pittsburgh, 13-18, Keith's, Cleveland, 20-25.
ZEIMER and Eagle: Maj., Chgo., 12-18.

W. V. M. A. MEETING

Association Holds Annual Session in Chicago—Florence Holbrook Headliner at Majestic

CHICAGO, Oct. 7.—The yearly meeting of the Western Vaudeville Managers' Association was held this week, and the annual event was of more than usual importance, owing to the unsettled condition of vaudeville in the Middle West.

Florence Holbrook headlined at the Majestic last week, presenting a new act. Miss Holbrook was the least bit disappointing to vaudeville fans, although her friends rallied in great numbers.

Tabloiding, which is so popular in the Middle West, has gone a step further. John and Ella Galvin presented a tabloid last season, entitled Little Miss Mixup, which has been cut to a forty-minute act this season and has been at McVicker's Theater. It has been enjoying high favor, the feature of a nine-act bill. The Winning Miss, which underwent a similar condensing, is now on the Pantages circuit, and J. C. Matthews says it is a hit everywhere. The Four Marx Brothers, with two acts made from their tabloid, preceded The Winning Miss on the Pantages time and paved the way for a number of such shows.

Nan Halperin, who is one of the big hits of Joseph E. Howard's A Broadway Honeymoon, headed a tabloid The Suffragettes last season, and previous to that was in vaudeville. In private life she is Mrs. William B. Friedlander, wife of the head of the Interstate Producing Company.

Sam Liebert presented a new act, After the Wedding, at the Palace Music Hall last week, which permits him to do the most pretentious work that he has yet been called upon for, combining comedy and pathos.

The Wilson Theater took to the Hippodrome policy this week, a method that is very popular with Jones, Linick and Schaefer. It now plays acts and pictures similar to the programmes at McVicker's and the Colonial. The Wilson has been noted as the best paying of the outlying houses, so a change in policy comes as a surprise.

The New York and Western Agency now supplies the vaudeville for the Lyda Theater, which has changed hands, passing from the control of George H. Hince to that of H. Golson, owner of the Harrison Theater.

Minnie Palmer is on the road with The Duke of Durham, one of her tabloids.

The Warrington Opera House in Oak Park now plays vaudeville, booked by Sam Kahl, of the Finn and Heiman circuit.

It is rumored that the Talbott Hippodromes at Kansas City and St. Louis, now being booked from the Theater Booking Corporation, are to go to J. C. Matthews, Pantages representative here, but nothing definite can be learned. The houses took over Pantages shows booked for Kansas City and Omaha in former burlesque houses, but the arrangement may have been temporary only.

The Tasmanian Van Diemans, now with the Hagenbeck-Wallace Circus, open on the Jones, Linick and Schaefer time Dec. 1, placed by C. L. Carrell.

George H. Webster has once more acquired control of the circuit bearing his name. Jenny Webster, formerly Jenny St. George, of the team of Callahan and St. George, is given as the present owner of the circuit.

Marie James has moved her office to the Hobbs Building. She began as an artist's representative about a year ago and has met with a success that is surprising.

E. E. MASSGROVE.

ALF. WILTON'S BOOKINGS

Alf. T. Wilton has booked the following acts: Nederveld's, Simian Jockey, Five Melody Boys, Kennedy and Melrose, Dale and Boyle, and Morrisey and Rich for six to ten weeks each over the United Southern time.

MARY ELIZABETH RETURNS

Mary Elizabeth has arrived in America from England, having cancelled her English engagements.

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Selig. Two reels. *Released Oct.* 13
A powerful drama of circumstantial evidence.

"THE LAST MINUTE"
Kleine-Cines. Two reels. *Released Oct.* 14
Another "Arizona Bill" story packed full of thrills.

"THE VAMPIRE"
Kalem. Two reels. *Released Oct.* 15
Featuring Bert French and Alice Eis in their world famous "Vampire Dance."

"THE TAKING OF RATTLESNAKE BILL"
Lubin. Two reels. *Released Oct.* 16
A bandit gives himself up to save the life of the sheriff's child.

"THE HAUNTS OF FEAR"
Patheplay. Two reels. *Released Oct.* 16
Another of this manufacturer's superb multiple features.

"THE FOREMAN'S TREACHERY"
Edison. Two reels. *Released Oct.* 17
How the half-witted son of an old miser frees an innocent man from a murder charge.

"BRONCHO BILLY GETS SQUARE"
Essanay. Two reels. *Released Oct.* 17
It takes this bandit fifteen years to get even—but he does.

"THE PIRATES"
Vitagraph. Two reels. *Released Oct.* 18
A board of directors has itself kidnapped—with amusing results

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MOTION PICTURES

COMMENT AND SUGGESTION

"THE leaderless photoplay can be compared to the two-cycle engine—theoretically it is ideal; actually it is impracticable." Such is the conclusion of Harry O. Hoyt, who writes to

KEMPTON GREENE,
Lubin Leading Man.

THE MIRROR to urge that the time is ripe for a discussion of the attention, or rather lack of attention given subtitles. For the benefit of those not acquainted with Mr. Hoyt it should be stated that he is the author of about 100 photoplays, indication enough that his view of picture making has been trained by experience. Here, in substance, is what he says:

• • • •

"To my way of thinking there is less care used in making leaders than in any other department of photoplay construction. Not only are they poorly constructed, but there are not enough of them to make the story intelligible. How many times have I attended a motion picture theater and left with a hazy idea of what 'the trouble was all about?' The manager of a certain house in New York gives a synopsis of each photoplay for the benefit of the public. He tells me that he has found the synopses an important adjunct to his business. I realize that there are many reasons why subtitles are omitted; such as the desire to get the story into 1,000 feet or 2,000 feet, as the case may be, and to tell the story in action—not words. But the practise only makes for unpopularity (if I may use the word), and dissatisfied patrons. For some time I have heard complaints, but of late they seem to have grown measurably. Many have expressed a liking for the beautiful photography of one company, the vivid action of another, etc., but nearly all add—'if they only would make the story plainer with words.'

• • • •

"In direct contrast to the paucity of leaders in this country, I have noticed that they are overused in Europe. There, it is not uncommon to see two or three leaders preceding a single scene. I attribute this to lack of ability on the part of foreign producers to reveal a plot by action. But greatly as leaders are overdone abroad, they are lacking in America. Let us have a story told clearly, so that all may understand. I have just witnessed the very admirable production of In the Bishop's Carriage. If I were a critic I would be unstinted in praise of this film. But at various points we are shown certain people in a room and the very next scene, with a lapse of several hours—even a day—does not have a leader to denote the passage of time. It is incongruous to see a man in a business suit, seated in a room, and immediately follow this with a picture of the same man in swimming or at a ball. Of course, leaders in such cases are necessities; but how about using them to make the story clear? Their absence may ruin a photoplay." In closing, Mr. Hoyt recognises THE MIRROR'S "revival" club by suggesting for reissue Biograph's Blot on the 'Scutcheon and Kalem's Walk, ——— You, Walk, which he considers a model for comedy construction.

• • • •

We think few will contradict Mr. Hoyt's statement that many photoplays lack clearness, also that to be successful they must be clear. But it is not so easy to label more leaders as the universal remedy. Frankly, we fear a glorification of the path of least resistance instead of the proverbially crooked trail that

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LEO DELANEY,
Vitagraph Player.

may lead farther. Admitting that subtitles are a necessity in photoplay production, it is none the less true that they may be abused as well as used. Mr. Hoyt will concede that a clear story with much action and few subtitles is more effective than a clear story containing the maximum of subtitles. Self-explanatory action is the goal to be aimed at; action that does not explain itself and is not otherwise accounted for is the pitfall to be avoided. It appears to us that printed words should be thrown on the screen only when moving figures cannot be *made* to tell their own story. Granting clearness as the first requisite, imagine for the moment, an author or scenario editor attempting to achieve it at a difficult point in his story. Possibly there are two ways to solve the problem—one through a manipulation of his characters, the other through a subtitle, one taking thought and time, the other open to accomplishment by writing a simple declarative sentence like, "He finds her untrue." That is what we mean by the path of least resistance that serves a purpose, but not the highest purpose.

• • • •

The letter we have printed gives the evidence of an author "in the game," of average spectators he has talked with, and of a house manager, to show that photoplays are too often confused. We are heartily in accord with Mr. Hoyt in believing such an evil should be rectified. The temptation to make a guess at the position of the trouble is strong and even at the risk of being entirely mistaken we offer these conjectures. Authors are working along the correct line when attempting to make their work understandable with few leaders. Knowing the stories themselves they misjudge the normal capacity for grasping a situation hurriedly presented on the screen. Hence, both the explanatory action and its alternative, words that solve the riddle, are omitted at critical moments because the need is not appreciated. Let the author place himself in the position of the least enlightened of his spectators; then if a cloudy meaning cannot be cleared by action it is time to bring in subtitles. Nothing is more disastrous than vagueness.

• • • •

THE move of the Kinemacolor Company in establishing a studio here in the East is of particular interest, no less because of the reasons given than because of the ideas to which it gives rise. It is high time that picture producers in general learned that they have a wonderful field close at home, with far more variety in the way of scenery in small area than is afforded in perhaps any other convenient locality. New York State is singularly rich in natural scenery. While the undeniable grandeur of the West is necessary to the occasional picture, the landscape on the smaller scale is more generally satisfactory. It is difficult to imagine a more ideal location for a studio than the Kinemacolor vice-president has selected, and I do not hesitate in prophesying that his foresight will be blessed on a good many occasions to come. This is by no means intended as a depreciation of Western backgrounds; it is rather meant as a protest against the comparatively small use of Eastern scenery. As Mr. William H. Hickey says, "California scenery has been rather overdone on the screen in recent years," and a reaction will be welcome.

• • • •

SPEAKING of scenery calls to mind the announcement the other day that George Kleine's screen productions at his new theater in New York will employ real stage scenery. While one is apt to be skeptical, and perhaps satirical into the bargain, concerning this employment of an inferior kind of setting

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J. W. JOHNSTON.

when the camera provides one that is so much better, it is better to wait and see just how the experiment is to be carried out.

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IN TWO REELS—RELEASED OCTOBER 20th

October 31st "DISHWASH DICK'S COUNTERFEIT"

The scion of a big ranch owner, unknown to his cowboys, is mistaken for the camp cook and initiated with severity. A rollicking Western comedy.

On the same reel with

"SURF AND SUNSET ON THE INDIAN OCEAN"

A SUPERB SELIG VIEW.

October 22d "DOROTHY'S ADOPTION"

A little child, an unwelcome visitor to the head of the house, outwits a thief and saves the family jewels, and in turn is adopted as a family jewel.

October 23d "LIFE FOR LIFE"

The practical value of the pulmotor is revealed cleverly in an interesting story of life and death, overruling all class distinctions.

October 24th "DESTINY OF THE SEA"

A thrillingly interesting drama, showing the fallibility of mortals in matters of the heart, and certain phases of nature that affect fate, which in this instance, is the tide of the sea.

Attention of Exhibitors is particularly called to SELIG'S new line of attractive paper. One-sheets for every attraction, three-sheets for the two-reel releases, and additionally six-sheets stands for special releases. Make the lobby of your house attractive with this colorful illumination.

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Please notify your Exchange, right now, that you want two "Joker" comedies every week as quickly as your Exchange can arrange it.

That Universal program now includes 35 reels every week, never less than six features every week, and a comedy every day!

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EXHIBITORS PROTEST ORDINANCE

The council committee of Cincinnati has declared, after inquiry into the charges by the owners of moving picture theaters, that the Operators' Licensing Board as at present constituted is unfair, that there was no unfairness in issuing licenses. The decision was rendered following a three-hour session, during which the owners submitted a mass of evidence, much of which was denied by the operators, who had representatives present. The committee sitting completely exonerated the examining board of the charges and then took up the ordinance as proposed by the owners. This ordinance, so much amended that the owners now object to it, will go to Council.

The findings of the committee read in part as follows: "The committee finds that the examinations have been held with painstaking care with the sole purpose of protecting the public against incompetent operators, and that such examinations have been held with fairness and impartiality as to all applicants."

ALL-STAR FEATURE NOTES

Checkers.—Thomas W. Ross, who was starred in the original production, has been engaged by the All-Star Feature Corporation to play the role he created, in the photoplay production. Others in the cast will be Katherine La Salle, seen recently with Edmund Breese in The Master Mind, and William A. Williams, who starred for three years in Quincy Adams Sawyer.

Soldiers of Fortune.—Augustus Thomas has made the scenario and will direct the production with Richard Harding Davis, author of the novel, in active co-operation. Dustin Farnum will play the Robert Edeson part.

Arizona.—Territorial rights to Indiana and Illinois for this production have been acquired by the Famous Players Film Service, of Pittsburgh. The purchase is in addition to the rights for Western Pennsylvania, West Virginia, Ohio, and Kentucky, already purchased by the same service.

MOVING PICTURES AT EXPOSITION

(Special Mirror Correspondence.)

Moving pictures were extensively employed at the National Conservation Exposition, held at Knoxville, Tenn., as a means of teaching the conservation of life and natural resources. Probably the most interesting of the series of United States Government films revealing a complete cycle in a coal miner's life. The pictures taken underground in the mines, showing the various processes of digging coal and then the explosion followed by rescue work were particularly novel. Another series showed the complete process of steel manufacture from the mining of the iron ore to the finished product. Other commendable film series were shown by the United States Bureau of Animal Industry and the United States Child's Welfare Bureau. The National Cash Register Company showed their Kinemacolor pictures.

WEBER AND FIELDS PICTURES

The pictures of Weber and Fields heralded some time ago are now quite well underway. A company for their production and exploitation has been formed, including Weber and Fields, William Klein, Morris Ely, A. P. Barnard, and A. H. Sawyer as directors, and called the Weber and Fields Kinemacolor Production Company. It is incorporated at $500,000.

Roy L. McCardell, who is at present in Panama, has written the first scenario of the series planned, entitled Mike and Meyer Around the World. Weber and Fields sell out the delicatessen trust and start out to globe-trot. The pictures will be taken for the greater part in the Kinemacolor studio.

FAMOUS VETERANS IN PICTURES

Lieut.-Gen. Nelson A. Miles, retired; Brig.-Gen. Charles King, Brig.-Gen. Frank D. Baldwin, Major-Gen. Charles F. Humphrey, and Brig.-Gen. Marion D. Maus are to be seen together with Buffalo Bill in a series of pictures designed to perpetuate some of the scenes of the Custer campaign against the Indians. The party is appearing with the approval of Secretary Garrison, of the War Department, and Secretary Lane, of the Department of the Interior. The Indians will be picked from the reservation and the War Department will assign a large detachment of regulars. It is said that $100,000 will be spent on the production. The Government feels that the pictures will have great historical value.

EXPEDITION HELD IN ICE

The party of moving picture men that went north recently to endeavor to get photographs of the blue-eyed Eskimos, is reported frozen in in the Arctic for the Winter. They have plenty of provisions, so will be able to continue their journey when the thaw comes next Summer.

$42,500 FOR FILM RIGHTS

The earnings of Quo Vadis in England have been so enormous that when an auction was held in London recently of the British rights to the screen version of Antony and Cleopatra, the bidding began with an offer of $20,000. The price paid was $42,500.

"The Taking of Rattlesnake Bill"—Lubin, Two Reels.

"The Finger Print"—Selig, Two Reels.

CURRENT FEATURE RELEASES ON GENERAL FILM PROGRAMME.

MARY FULLER

On the cover of this week's MIRROR is a picture of Mary Fuller, one of the brightest stars in the photoplay firmament. Dreamer, scholar, and idealist, she takes pleasure not only in mentally creating the widely differing characters she plays, but in the preparatory details and work of production. "I have always loved my work," she says, "and often sit up late at night fashioning a 'prop,' getting just the right angle to a cap or the proper lines to a gown. I remember well the first picture I played. I was engaged on Friday to report on Monday for rehearsal, and was given the part—an emotional lead, long and strenuous, and a character make-up; it was an Italian woman. What a suspense until Monday! I was there at 9 o'clock, and so weak with anticipation I could hardly stand. They informed me that we couldn't start until Tuesday. Another twenty-four hours of torturing wait! But the important hour at last arrived, the picture was a great success, and the words of praise made me very happy. I would not consider that Italian woman an exacting part now; it was more or less obvious and elemental. This Winter I hope to do many big, fine things—to put upon the screen wonderful characters that will live long in the minds and hearts of the people."

CARL LAEMMLE HOME

Carl Laemmle, president of the Universal Film Company, has just returned to New York after a hasty trip to Universal City, Cal. He was received at Universal City by a large gathering and accorded a warm welcome. He held a reception at the Hollywood Studios for the employes. Speeches were made by Lois Weber, Phillips Smalley, Manager Bernstein and others. Following this, Mr. Laemmle entertained all of the directors and heads of departments at dinner. Next Director Otis Turner entertained. The festivities were concluded by an automobile trip to a suburban cafe. The following day Mr. Laemmle was the guest of honor at the Photo-Players Club of Los Angeles, where he was unanimously elected a life member. The only mishap during the trip was the laceration of a finger in the door of a Pullman. Mr. Laemmle has declared his intention of visiting Universal City again in the near future.

A new brand on the Universal programme will be "Joker" comedies. They will be produced under direction of Al. E. Christie, and Eddie Lyons, Max Asher, Harry McCoy, Lee Moran, Sylvian de Jardine, and Louise Fazenda will be in the cast. There will be two releases each week. On Saturday it will take the place of the split Imp. On Wednesday it will be substituted for the Powers, which will be moved up to Monday.

LONDON INJUNCTION DENIED

A telegram dated Oct. 1 has been received from the Balboa Amusement Producing Company of Los Angeles, Cal., stating that the application of Jack London, Garbutt and Bosworth, Inc., for an injunction against them, seeking to prohibit their production or sale of films of A Piece of Steak and The Sea Wolf, was denied by the Federal Court on that day. It further states that they will immediately file suit to enjoin Bosworth, Garbutt and London from putting out films of The Sea Wolf, and otherwise to prevent them from trespassing on their alleged rights.

FOOTE TO VISIT PICTURE THEATERS

Responding to repeated requests from their patrons, a number of lessees and proprietors of motion picture theaters have invited Courtenay Foote, the well-known screen player, to visit their homes and to lecture on cinematographic art in general.

Accordingly, Mr. Foote is scheduled to appear in person in a number of the larger cities. He has signified his willingness to visit his admirers in smaller places, so he is now in receipt of many letters of invitation from persons in intermediate towns. These letters are being considered in the order received.

Lists are being prepared of the names of admirers desirous of Mr. Foote's presence, and these, when complete, will be distributed to managers of theaters with the request that his services be secured.

The tour of Mr. Foote, who recently closed his engagement with the Vitagraph Company, will begin early in November.

CABLEGRAM FROM GEORGE KLEINE

PARIS, Oct. 2.—After running one week at prices from $1.50 down, the Paris Hippodrome, seating 5,000 people, has not even standing room for Photodrama Company's Last Days of Pompeii. Gaumont paid 20,000 francs for one week's rental, with Paris priority. Picture is also tremendous success in Italy.

GEORGE KLEINE.

SELIG GETS MACGRATH STORY

The Adventures of Kathlyn, the series of stories by Harold MacGrath now running in the Chicago *Tribune*, will, on their completion, be presented in moving pictures by the Selig Company. Kathlyn Williams will play the leads.

A production of the successful old melodrama, The Cherry Pickers, will be released by the Selig Company in the near future. In the cast will be Maibell Van Buren, Wheeler Oakman, and Jack McDonald.

GEORGE K. SPOOR,
President Essanay Film Mfg. Company.

LUBIN COMPANY TO JACKSONVILLE

The Lubin Comedy company, Arthur D. Hotaling, director, have left Philadelphia for the Jacksonville, Fla., studio, where they will spend the Winter. The principal players are Mae Hotely, Hazel Smith, Margaret and Frances Ne Moyer, Julia Calhoun, Jessie Milton, Leola May, Peggy Anderston, Dorothy Bets, Jerry Heverner, Raymond McKee, Garry Hotaling (chief operator), Frank Griffin, James Levering, William Bets, Walter Hoires, William Bowers, Neil Morton, Henry Bard, and a host of stage carpenters, camera men, electricians, scene painters, and property men. Mr. Hotaling is having lights installed in the studio, so that hereafter he can laugh at the rain.

EDISON COMEDY RELEASES

The Edison comedies that have heretofore been released on any day of the week will from now on have a special day when they will be available. Monday is the day set. The pieces already listed on this Monday schedule are A Short Life and a Merry One, Bill's Career as a Butler, Hiram Green, Detective, and The Hornet's Nest.

Music cues are now being issued by the Edison Company. Contrary to the usual arrangement, the selection of the piece is left entirely to the pianist. Only the character of music is suggested. The cues are being prepared by a well-known orchestra leader.

KINEMACOLOR STUDIO AT LOWVILLE

Feeling that California scenes have been rather overdone on the screen in late years, William H. Hickey, general manager of the English Kinemacolor Company and vice-president of the Kinemacolor Company of America, has found a site for the new studio of his concern where more familiar and characteristic American scenes may be secured. It is Lowville, a town on the Black River, on the R., W. and O. division of the New York Central, within a few miles of the St. Lawrence and the Thousand Islands, while the Adirondacks are within easy auto-ing distance and Lakes George and Champlain are available for nautical scenes. Incidentally, the log drives on the northern rivers, the Winter carnivals, and the Summer encampment of the National Guard at Pine Plains will lend atmosphere and detail to various films. The local Board of Trade has encouraged the project in every way.

Mr. Hickey has begun by taking an office building and theater which seats 1,200 people and has ample stage and dressing room facilities. Directly back of this will be erected an immense glass-inclosed studio, some three hundred feet long and containing five picture stages. Scenes will be rehearsed on the theater stage and transferred to the interior stages when interior scenes are required or to the various natural settings in the neighborhood.

The United States Government has contracted with the Kinemacolor Company for the supply by the makers of the colored films of medical subjects to be used in connection with recruiting stations and in all Government work.

The first series deals with venereal diseases, a great many of the scenes being taken in a military hospital. These are prepared under the direction of the foremost surgeons and specialists in this line. Already the Government reports the results from these pictures.

Another series already arranged for with Kinemacolor Company by the Government is entitled The Making of a United States Soldier. This series will begin at the recruiting station, showing the raw recruit, continuing on through his various drills to the finished product, showing how Uncle Sam forms from the raw material the finest soldiers in the world.

Following this series will come one dealing with the technical end of the war game, showing all sorts of evolutions including artillery, cavalry, aeroplane corps and also the working of hospital corps on the field. Experiments in High Explosives, showing the Army Demolition Corps at work, is a wonderful Kinemacolor reel.

CHAS. H. FRANCE, EDISON DIRECTOR

Charles H. France, who has already contributed A Short Life and a Merry One, The Widow's Suitors, and The Comedian's Downfall to the list of Edison comedies, is now an Edison director. His jovial disposition has won him instant popularity at the studio. There is no doubt that he will bring forth many genuinely humorous pieces.

Mr. France directed Selig's films for a year, and previous to that time he had been thirty years in the theatrical profession, his activities varying from vaudeville to Shakespeare, and from farce-comedy to melodrama. His thorough training in all branches of theatrical endeavor and his spontaneous wit make him an ideal director of comedies.

ANOTHER CARTOON PLAY

Gus Hill has made arrangements to present the latest cartoon success of George McManus, Bringing up Father, on the stage as a musical comedy. He will begin to assemble the company in the near future. Mr. Hill reports that Mutt and Jeff in Panama, the new play arranged by Owen Davis, is doing a big business. He returned last week from a trip to inspect the six companies, and he said he had to stand up to see every one of them.

WITH THE FILM MEN

One can almost read the English accent in the postal cards received from Joe Brandt, who is now in London. Pretty soft for some people; but Joe has the gray matter to get away with it.

That couple of days' holiday last week certainly did put the film business out of commission. When offices weren't closed altogether, a large part of the staff was absent.

W. W. Hines, who is now in charge of the advertising and publicity department of the All Star Company, brings with him a number of years' experience in all branches of the theatrical business, backed up by considerable experience among the films. The only objection to "Bill" is that he sends so much press matter each week it is impossible to throw it all in the waste-basket, so some of it is bound to be printed.

Allen Carrick is back from a flying trip to Europe with the agency for a number of English concerns tucked away in his vest pocket. He intends to open offices in the Candler Building shortly.

'Tis refreshing among all the self-laudation one encounters in the picture business to find genuine modesty. But it is there. Albert Blinkhorn has two medals for valor won in the Boer War, and is a man of large enough caliber not to mention the fact for press purposes.

I want to add that Blinkie did not tell me this himself, and it was only by accident I heard of it.

Yes, Varina, Courtney Foote has left the Vitagraph Company; but he has not yet announced his plans for the future. I might add that if you read THE MIRROR every week you won't have to ask these questions. We don't know whether Earl Williams is married or not. You might drop him a line and ask him.

The Theater Film Supply Company, of which Moe Streimer and Jule Bernstein are the guiding spirits, have removed their offices from 12 Union Square to 71 West Twenty-third Street. Arizona has been booked by them over the William Fox Circuit.

Just received a letter from Len McChesney, and note that he has added the office of Secretary and Treasurer of the Edison Kinetophone Company to his string. Len says: "Naw, I ain't dead yet!" Glad to hear it. We knew you were buried out in Orange, but it is a relief to know you are buried alive.

Jules Burnstein has been engaged by the World Special Films Corporation as general manager of the exchange end of their business. Mr. Burnstein has a host of friends among the exhibitors. He is thoroughly acquainted with the needs of the theater manager, and has always aimed to give them services to meet their demands.

BERT ANGELES WITH PILOT

Bert Angeles, of Vitagraph fame, is now producing Oliver Doud Byron's famous play, Across the Continent, for the Pilot Company. This will be a four-part feature and promises to meet with even greater success than The Streets of New York, which they recently produced.

MOVIES OF ROOSEVELT IN JUNGLE

Anthony Fiala, the explorer, is the official photographer of Theodore Roosevelt's expedition to South America that started last Saturday from New York. His ability to discriminate in the matter of interesting and commonplace subjects should provide some reels of the very finest quality.

SOCIETIES BACK BILL

The bill to regulate the character of films shown in New Jersey picture houses that was passed by the House recently, too late to get through the Senate, is being pushed by the Holy Name Societies of that State, in hope that it will be made a law by the next session. The bill also provides for a heavier penalty than is now fixed for admitting minors without guardians.

GRIFFITH LEAVES BIOGRAPH

David W. Griffith, who won international fame as a producer while with the Biograph forces, has left that firm to go into the producing end for himself.

T. Hayes Hunter has succeeded Mr. Griffith at the Biograph in taking charge of the K. and E. interests there.

FEATURE FILMS

Fighters of the Plains (Bison, Oct. 11).—Upon escaping from an Indian attack with his wife and little girl, a man finds a wounded Indian in his prairie schooner. The plainsman dresses his wounds, and, after Blue Mountain recovers, he and little Doris become fast friends. Later, the Indians set fire to the white man's cabin, and kidnap his child. The Indian, returning to his tribe, finds Doris, and takes her back to her father, only to find the log hut in ashes and its occupants gone. Twenty years later, Blue Mountain, now chief, urges Doris to marry his nephew, Black Hawk. The latter finds her in the arms of a cowboy, and challenges him to a duel. The cowboy, who turns out to be Jack, the adopted son of Doris's parents, mortally wounds his antagonist with his own knife. Before dying, Black Hawk crawls to the Indian camp and incites his people to revenge. Doris rides off to warn Jack and his foster parents. They spread the news among the settlers, who prepare for the attack. The red men, one hundred strong, are held at bay by the plainsmen, his wife, and adopted son, till the pioneers arrive and put the buck warriors to flight. Blue Mountain receives his death wound, and, before dying, recognizes Doris's parents, and informs them that she is their long lost daughter. This melodrama of the old pioneer days offers one of the most spectacular running fights ever shown on a moving picture canvas. The Indian's pantomime is of a high order and convincing. The photography vies with the stagecraft of Milton Fahrner, the director of the piece, for the lion's share of its success. In two reels. C.

Harry K. Thaw's Fight for Freedom (Canadian-American Feature Film Co.).—This film is not sensational in any respect, being purely of a topical nature. The prison at Sherbrooke, Canada, is first shown, followed rapidly by scenes showing crowds refused admittance to the trial, immigration officials waiting to take Thaw by force over the border, Justice Hutchinson, William Travers Jerome, Thaw's auto held in readiness for escape, sympathizers, Joseph Le Force, governor of the prison; United States Consul Daniels calling on Thaw at his request to be protected as an American citizen, Thaw eating, planning his day's work, thinking of his mother, Hal Reid interviewing him, his going over daily correspondence, his giving a letter to Reid to deliver to Bryan, and explaining why he was on his way to Canada when he escaped. The single reel concludes with a close-up picture of the prisoner. The film is offensive in no way, and is interesting as a rational view of a much-talked-of person. K.

Bleeding Hearts (Imp, Oct. 2).—Following King Casimir's opposal to Count Vladislof and the nobility's demands that the Jews be banished from Poland, the monarch meets Esther, the daughter of a rabbi, and is smitten with her charms. The count, in an effort to cool his sovereign's ardor, attempts to win the fair maid, but his advances are scorned. Perceiving the folly of his method, he informs the twelve men of the Talmud that unless the rabbi's daughter ceases bewitching the king, they would all be driven from the land. The rabbi forbids her to see the king again, but Esther loves, and meets him clandestinely. The count, witnessing their meeting, employs two of his henchmen to abduct her—(in her modern silk clock stockings)—holds her prisoner in a den, forcibly kisses the girl, and has his hirelings later take her clothes to the king and swear that her father murdered her. The king has the rabbi thrown into prison, and signs an edict, ordering the prosecution and exiling of the Israelites. The count, while in his cups, orders his henchmen to bring Esther to him. They pay off her cantors, who fight over the division of the money; the woman biting the man in the arm, and receiving a cracked skull in return. Through the man's confession to a priest, the king learns that Esther is in the count's palace, and rescues her, and saves her father from the executioner's axe. The edict against the Jews is revoked, and the monarch marries the girl. The three-reel piece is marred by continuous exhibitions of violence. The scene between the cantors is offensive, and an unpleasant picture to throw on the screen. David Horsley, Irene Wallace, and Harold Vosburgh exhaust their repertoire of emotions in their efforts to put the piece across; but the brutality that veins through it chills the heart throbs toward Bleeding Hearts. Academic reproductions of history's dark pages, at best, are morbid and gloomy themes, and should remain in the dust of the past. C.

The Exoneration (Domino, Oct. 2).—Cobb, a clerk in Puritan's office, steals his employer's gold, the while falsifying the accounts of Richard, another clerk. The merchant causes Richard to be arrested, convicted, and sent to the Australian penal colony for a term of five years. A mutiny breaks out aboard the convict ship, and Richard escapes in an open boat. He is picked up by a Puritan ship bound for the American colonies. In the meantime the merchant catches Cobb in the act of robbing his till, attacks him, and is stabbed to death. Cobb escapes to America, and finds Richard has married. He further learns that the latter has won the confidence of the minister of the community, and is regarded as an honored citizen. Cobb informs Richard that unless he can raise a certain sum for him, he will make known his identity. Fearing a disclosure that will separate him from his wife, the unfortunate victim of circumstances agrees to steal the church funds. As he is about to commit the crime, a band of Indians attack the stockade and Cobb is mortally wounded. Before he dies he exonerates Richard. An obvious melodrama that whirls with stirring action from reel to reel. The players' work was all subjected to the expression of violent emotions. The camera was faithful to the New England setting. C.

The Lion Hunters (Gaumont, Sept. 16).—A gentleman is off hunting lions with a party. His daughter, meanwhile, is the victim of a young Spanish servant's unwelcome attentions. When she repulses him, he vows revenge, and presently, when she is asleep, drops a deadly poisonous snake in upon her. The snake bites her and she kills it. The mother goes for the only bottle of anti-poisonous serum in the house, but the Spaniard gets it before her and destroys it. The mother shoots him dead. She at once starts out after the hunting party, knowing that they have another bottle of serum with them. The hunting party, meanwhile, has set pitfalls for the lions, and into one of these the mother falls. Her riderless horse arrives at the camp, however, and the husband, apprised of her presence in the vicinity, goes in search of her. He arrives at the pit just in time to kill two lions that are about to seize the bait above the pit. He rescues her, they get the serum, return, and save the daughter. One of the most remarkable films of its kind ever taken. The lions are actually killed, and there is no mistaking the danger the people are in. The realism is a bit horrible and repulsive at times, in fact, but it is not to be denied that even apart from this, the film is a highly creditable piece of work. Acting is of high order, and the photography a distinct achievement. In two reels. K.

Pierre, the Wolf (Eclair, Oct. 1).—Pierre is a trapper on forbidden lands in the Northwest. He loves the daughter of his enemy of the mounted police. He tries to elope with her to Saskatchewan, but is found by the father and shot. He escapes, however, but with only one eye. He is saved by Bill, the contraband whiskey seller, who takes him into partnership when he has recovered. He vows he will kill the policeman who shot him. He loves Bill's daughter now. A rival, hoping to destroy him, tells the policeman where the illicit whiskey is made. The still is destroyed and Bill captured. But Pierre escapes. He catches the policeman in a trap, but through pity releases him after some eight hours of agony. Another policeman shoots him dead. And both girls stand beside his bier. This melodrama, built for the sake of its situations, is finely done in most of its scenes—with a bit too much realism in places. The shooting of the eye and its direct consequences are decidedly unpleasant. On the whole, a good piece, animated, well directed, and acted with sincerity. In two reels. K.

Cards (Rama, Oct. 1).—A smuggler's wife, treated cruelly by her husband, finds consolation by reading her fortune in the cards. She finds that a dark stranger is going to cross her path, and she is going to marry him. Jack, a millionaire's son, comes that way, and in him she recognizes the stranger. He falls in love with her. She does not tell him she is married. She betrays her husband to the revenue officers, and he is shot. Thinking he is dead, she goes away with Jack, who is still ignorant of her history. Her engagement to Jack is announced. She receives money for her trousseau from Jack's father. The husband, who has recovered, learns of the engagement and vows vengeance. He blackmails her. She pays. He leads a gay life. At last he gets a beautiful necklace from her. His valet shoots him to steal it. In a dying statement the husband says his wife killed him. This makes Jack turn from her, and though the valet is suspected by a detective, her mind has become unbalanced by the shock, and she becomes wildly insane. This extremely unpleasant story is, nevertheless, effective in many scenes, with good acting and average photography. Stuart Holmes and Larat Huntley do good work as the principals. The general situation is by no means new, and the husband's supposed death on two occasions reveals itself with bad effect. It is a fair offering, but not a feature of very high order. In three reels. K.

KINEMACOLOR STARS

ETHEL BARRYMORE
JEFFERSON DE ANGELIS
ANNA HELD
RICHARD HARDING DAVIS
BESSIE McCOY
LILLIAN RUSSELL
RAYMOND HITCHCOCK
FLORA ZABELLE
EDDIE FOY
ALICE LLOYD

WM. JEFFERSON in "THE RIVALS"

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FLORA FINCH
COMEDIENNE OF
THE VITAGRAPH COMPANY

EDWARD J. LE SAINT
DIRECTOR
Selig Polyscope Co. LOS ANGELES, CAL.

GIANTS VS ATHLETICS

World's Championship Baseball Series in Film

The exclusive motion picture rights to the World's Championship Baseball Series of 1913 have been secured by the Commercial Motion Pictures Company, according to the terms of a contract closed with the National Baseball Commission by Edward Raskam, president of the concern. The service has been so arranged that pictures taken during the afternoon's game may be shown in various theaters the same night. Every event, player and play will be covered. One, three and six sheets are provided for advertising. The rate is twelve cents per foot, with an approximate length of two thousand feet. Pictures of the Philadelphia games will be delivered next morning.

NEW WORLD SPECIAL OFFICES

This week the World Special Films Corporation will have two more branch offices opened, one in Boston, Mass., the other in Detroit, Mich. Mr. Charles Stern, formerly of the Universal, will be in charge of the Boston office, to be located on Boylston Street, and Mr. Dickerson, formerly with the International Feature Film Company, will be at the head of the Detroit office.

During the past week, the World Special Films Corporation has made arrangements with W. A. Sherman to manage their Cleveland offices, with George Stocton as assistant.

Owing to the fact that the World Special Films Corporation could not reach the Western Exhibitor at once, arrangements have been made with the Progressive Motion Picture Company, of San Francisco, to handle California, Oregon, Utah, Nevada, Arizona, New Mexico, Colorado, Wyoming, and Montana on The Two Sergeants.

WITH WARNER'S FEATURES

A cordial invitation is being extended to exhibitors at large to call at the new offices of Warner's Features, Inc., 126 West Forty-sixth Street, New York, and inspect the model projecting room which has been installed there. Every Tuesday at 2 P.M., features for the following week's programme will be run off.

Marion Leonard's first feature production for this programme, In the Watches of the Night, is ready and will be released at an early date.

Joseph Spero, recently appointed a district manager for Warner's Features, Inc., has severed all his connection with the Warner organization. No successor has been appointed up to the present time.

ALLEGED THAW PICTURE STOPPED

Deputy sheriffs descended on the Empire Theater in Montreal the other day and seized a film advertised by the management as a Thaw picture. While the story of the picture bears close resemblance to the Thaw escape from the asylum, it does not in itself purport to be a Thaw film. The objection was to the advertising displayed. The Board of Censors, who have passed the picture once, are to examine it again. The reel comes from the Canadian Film Company of Montreal.

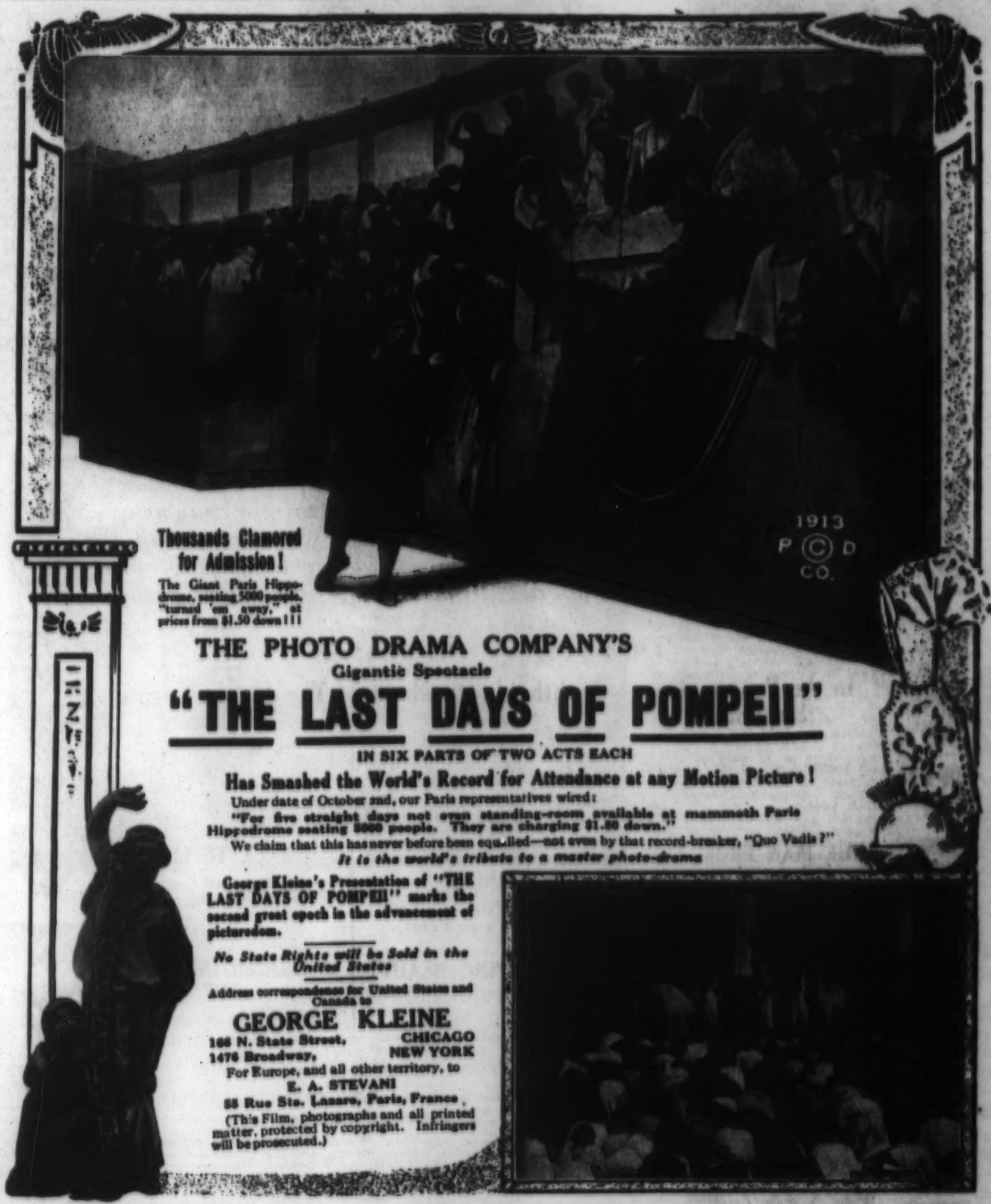
PRODUCE HAUPTMANN'S "ATLANTIS"

The Great Northern Film Company has obtained the rights to produce in moving pictures his thrilling story of Atlantis. The completed film will be in nine reels. In accepting the offer of the concern, Herr Hauptmann was assured that nothing should be done by halves and his every wish was gratified even to the selecting of the principals. Camera men were sent broadcast.

A Scandinavian-American Line steamship of 12,000 tons burden was chartered at a cost of $6,000, and with officers and crew and a passenger list of 500 steamed into the North Sea, where many of the exciting scenes in the drama were produced. The vessel was considered too valuable to destroy, so a substitute was provided for the scenes of the sinking.

The Great Northern Company considers itself fortunate in receiving suggestions from Hauptmann, although he has taken no active part in the feature. It is said that he wrote a scenario, but so much of it was found impracticable that an experienced writer was engaged to prepare one.

Madame Orloff, the famous actress of Vienna, and Unthan, play the leading female roles.



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IN SIX PARTS OF TWO ACTS EACH

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"THE FOREMAN'S TREACHERY"—EDISON GENERAL FILM PROGRAMME.

WASHINGTON HAS NEW HOUSE

A beautiful picture house, said to have the largest seating capacity of any theater of its special kind in the National Capital, has just been opened in Northeast Washington. The structure is of brick, concrete and steel. The front is of ornamental brick. It has thorough sanitary arrangements and facilities for the most up-to-date kind of ventilation. The operator's room is equipped with two machines. The house lighting is by the indirect system. C. Clarke Jones was architect and Walter B. Avery the builder. It is called the Apollo.

WEBSTER CULLISON WITH ECLAIR

When Webster Cullison went with the Eclair some four or five weeks ago, the duration of his engagement was not known, but since that time his work has proven so satisfactory that arrangements have been concluded whereby he will do all features of Western and Mexican stories for the next six months.

OWNERS' ROCHESTER CONVENTION

The convention of the proprietors of motion-picture theaters of New York State, to be held in Rochester for two days, beginning a week from to-day, promises to be a big affair. A feature will be a free exhibit of the various phases of the industry, and attendants will be on hand to explain technicalities. Automobiles will carry visitors from out of town about the city to the various points of interest. A banquet at a leading hotel will bring the convention to a close. The headquarters will be at the Hotel Rochester. The Ways and Means Committee is now making final arrangements.

COLORADO MOTION PICTURE COMPANY

A new company has been formed in the West to specialise in military and Western features. It is the Colorado Motion Picture Company, incorporated under the laws of that State, located at 1444 Stuart Street, Denver, Colo., where they have studio and offices. The officers are C. S. Dines, president; W. E. Foley, vice-president; Tyson Dines, Jr., secretary and treasurer, and J. B. Thayer, director. They have announced that they are now working on a three-reel film featuring Tom Tynan, warden of the Colorado State penitentiary, Cañon City, Colo.

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In the Power of a Hypnotist
(Three Parts)
A Gene Gauntier Drama.

Jephthah's Daughter
(Three Parts)
Picturesque Costume Drama.

The Living Corpse
(Four Parts)
Tolstoi's Famous Drama.

GOOD THINGS COMING

THE MAN FROM THE GOLDEN WEST
With James J. Corbett
(Four Parts)

IN THE CLUTCHES OF THE KU KLUX KLAN
Another Gauntier
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FOR THE HEART OF A PRINCESS
A Gorgeous Arabian Nights Tale (Three Parts)

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From the Famous Fairy Story
(Three Parts)

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A Drama of Society
(Three Parts)

A FLORENTINE TRAGEDY
From Oscar Wilde's Play
(Three Parts)

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Edison Director — Current Releases
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Hiram Green, Detective—Oct. 20

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Director — "The Man of Him" Released October 27, '13
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UNIVERSAL FILMS

Stung (Eclair, Sept. 21).—Three burglars take advantage of a man's absence to rob his home, but find he has moved from his recent address, and, during their absence, has robbed each of them in turn. A little farce that is a bit diffuse in getting under way, but that once comprehended, will arouse some laughter. Acting is good and photography is clear. In the cast are Will E. Sheerer and Alec B. Francis. A half-reel subject. K.

Curious Fish (Eclair, Sept. 21). — This colored film deals with some peculiar denizens of the deep, particularly the allied species gournet, rousette, skate, garfish, and the ever-interesting seahorse. The film holds attention, although it is not scrupulous as to detail, and proves adequate. Photography is very good, indeed. A cleaner aquarium would have provided a better setting. On the same reel with Stung. K.

Why Jane Never Married (Eclair, Sept. 28).—Jane's two young nieces are in love. She tells them why she never married. She was the daughter of a fisherman. One day a handsome young man was saved from the sea. The shock of his experience had deprived him of memory, so he knew nothing of what happened before. Eventually they fell in love and became engaged to marry. On their wedding day they went to the mainland to the church. There they were met by the young man's wife and child, who believed him dead. His memory returned then, and he left Jane for his wife. And that's why Jane never married. A trite little story, well carried out by competent people, including Barbara Tennant and Alice B. Francis. Photography is very good. K.

Oxygen (Eclair, Oct. 5).—This instructive companion to the lately released Hydrogen by the same company, details the handling and uses of this interesting element, but is scarcely definitive as to what it is and how it is secured. The apparatus used in simple production from water is shown, but its workings are not clear to the average person. It has a majority of good points, however, and should prove highly instructive. A half-reel subject. K.

Private Box 23 (Eclair, Oct. 5).—A man loses a letter from his sweetheart by having it misdelivered from his private letter box, No. 23. The wife of the man receiving it finds it in his pocket and sues for divorce. Explanations right matters, however, and all ends happily. The beginning of this is very vague; consequently the situation itself is indefinite. At best, it is a very trite plot. A split with Oxygen. K.

The Thumb Prints (Rex, Nov. 10).—Pedro, the Mexican cook, thrusts his unwelcome attentions upon Dolores, the waitress of a mining camp. Clayton, the new foreman, finds her in tears and learns the cause. Pedro, growing bolder, attacks the girl, and is knocked flat by Clayton. West, a pal of Pedro's interferes, and gets a taste of the same medicine. The Mexican plans revenge. During the night some miscreant maliciously turns on the sluice, gate valve wheel, and Clayton gets blamed for neglect by the superintendent. He next receives a threatening anonymous note. To trace its author, he takes an impression of the writer's thumb print. He has also taken finger print impressions found on the valve wheel. The greaser intercepts a note from Dolores to the foreman, stating that Pedro's unwelcome overtures force her to leave the camp, and that she would like to see him before leaving. The Mexican changes the time of the rendesvous. Clayton has that morning caught the greaser's finger impression on his coffee cup. He compares them with that on the anonymous note, and finds them identical. West discovers the altered note after Clayton has read it, and also lays for the foreman at the hour appointed. In the dusk the greaser and the ruffian, mistaking each other for the foreman, fire on each other, resulting in Pedro's death. When Clayton appears on the scene, West jumps him, and, as he is about to pump lead into the foreman, the arriving girl, seeing Clayton's danger, picks up the dead Mexican's pistol and kills West. This two-reel, kisses-and-bullets melodrama, teems with action. It is made doubly interesting through the hero's amateur detective proclivities. His virile performance is ably seconded by M. J. McFarlane, as the cook, and Marguerite Fisher, as the waitress. The work of the camera is above criticism. C.

The Pilgrim—A Messenger of Love (Powers, Oct. 10).—A picturisation of prehistoric times, staged by Edwin August, who also plays the titular role. A barbarian practitioner of the survival of the fittest theory, hides food from his wife and daughter. A pilgrim, who has previously found a stray lamb, applies at the barbarian's hut for food, only to be sent away to starve in the forest. The barbarian's daughter, who has discovered her father's secret cupboard, digs up the hidden animal bones and throws them to the pilgrim. He recovers, and converts the barbarian to the civilised light by apparently hypnotic methods. The piece ranges from the primitively elemental to exaggerated aestheticism. No starving peripatetic proletarian, who devoured the dug up bones with the rapacity of the barbarian, would have hesitated to sacrifice the stray, little snow-white lamb. Civilisation's stride, when measured by the milestones of hunger, marks but a step between the Stone Age and Wall Street. C.

Study of Insect Life (Eclair, Oct. 2).—Beginning with the highly magnified animalcule germs, a quarter of millimeter in actual size, as first discovered in the seventeenth century by Leeuwenbeck, the naturalist, the film displays the evolution of the rotifers and infusoria in a wonderfully interesting manner. The observer, following the screen, is held transfixed as he gazes upon the transparent forms of nutter-swept germs, showing their muscles, nerves, and digestive power. C.

One of the Rabble (Eclair, Oct. 8).—An uppish wealthy girl, off for a week end at the home of a friend, finds herself without money or acquaintances in a strange town. She manages to wire home, but an office boy receives the message and loses it. She is attacked by a band of thugs and carried off to a dive. A young man saves her, however, and, taking her home, places her in charge of his mother. Then he notifies her parents, and they take her home as soon as possible. But she does not go too soon to fall in love with the young man—a chemist, by the way—and he with her. An accident over an experiment injures him. In his delirium he continually calls her name. His physician brings her to his side. Her father will not consent to their marriage until the young man saves him from robbery. A typical Eclair melodrama, done with lots of animation, good acting, and capital photography. It is quite worth while. K.

FEATURE FILMS ON THE MARKET

"THE LAST DAYS OF POMPEII"

Motion Picture Dramatization of Bulwer Lytton's Novel, Made by the Pasquali Company in Eight Reels.

Ione ..... Princess Ruspoli
Glaucus ..... Albert Berghesi
Arbaces ..... Giovanni Novelli Vidalli
Nydia ..... Beatrice La Franca
Sallust ..... Renato Di Donato
Burbo ..... Caio Da Vinci

Besides narrating Bulwer Lytton's story in an interesting fashion, this production has spectacular elements of an extraordinary nature. It is a big subject handled in a big way, with scrupulous care for such details as correct costuming and settings and an apparent disregard of expense in achieving the more notable scenes.

The picture contains several thrills to startle the nerves of a sensitive audience, the first of these being found in one of the early scenes depicting a chariot race in which the galloping horses are brought well to the foreground. A more startling bit of screen action than that showing the fall of a horse when traveling at top speed has seldom been accomplished by an ingenious director. Equally effective are the gladiatorial scenes in the arena preceding the surrender of Glaucus to hungry lions. Suspense is finely worked up at this point and is maintained through the rescue of Glaucus by Sallust and the flight of the populace before the stream of fire and lava from Vesuvius. These scenes alone would be sufficient to place the film among noteworthy offerings.

Considering the complexity of the novel treated, the wealth of incidents from which to choose, and the need for compression, even when eight reels are utilized, the plot has been handled with commendable skill. The development is consecutive and logical, and, granting close attention on the part of the spectator, may be followed without confusion. Unnecessary liberties have not been taken with Bulwer Lytton's work, and the principal characters are in the hands of competent players. D.

"A MIDNIGHT MESSAGE"

Two-Part Melodrama Produced by the Kalem Company. Released Sept. 24.

Thomas Douglas ..... Henry Hallam
Sybil ..... Alice Joyce
Harold ..... Tom Moore
Philip Barclay ..... Harry Millarde
Butler ..... James Cooper

Harold Douglas, being informed by his father of the latter's approaching marriage to a young lady, decides to leave the city till after the wedding. After the honeymoon the son returns home and meets his charming stepmother. A month later, Philip Barclay, a business associate of Thomas Douglas, Iago-like, points out to the father the apparent attachment between the two young people, arousing the old gentleman's jealousy. To test the pair he pretends to go off on a long trip. As soon as his father has departed, Harold moves to his club. During the night Mrs. Douglas discovers Higgins, the old butler, in the act of stealing her jewels. When she confronts him the servant attacks and binds her to a chair. While the latter goes rummaging after the silverware, the wife succeeds in moving the chair toward the telephone, removes the receiver with her teeth, and 'phones Harold to come to the house immediately. The returning butler enters, breaks the wires, and proceeds to fill his bag with various articles of value about the room. Harold enters and knocks the thief down, sets Sybil free, and she, overcome by the excitement, falls into his arms. At this moment Douglas walks into the room and views the scene. The cowering butler plays the situation for all it is worth, claiming to his employer that he had come upon the couple, and that the son had knocked him down. The father leaves the room, returns with a revolver, and suggests that the son use it on himself. The butler, attempting to make off with the swag, is arrested by a park policeman. Harold walks into an adjoining room and throws the revolver on the floor, where it explodes. Douglas, thinking that his son has committed suicide, is stricken by the shock, and dies. An unusually powerful and interest-sustaining melodrama. Though it sacrifices realism to meet its ends, it, however, gets over with a punch. The rift in its technical armor is glaringly obvious, where the wife fails to clear the innocent son by not accusing the butler, with her jewels in his pocket, as a thief. The players' work is highly commendable. The stage setting is adequate. As for the photography, it speaks its own praises. C.

"OUR WIVES"

Anthony E. Wills's Two-Reel Comedy, Produced by the Vitagraph Company, Under the Direction of James Lackaye. Released Sept. 20.

Roswell Chandler ..... Harry Morey
Mrs. Chandler ..... Louise Beaudet
Beale ..... Lillian Walker
Walter Blair ..... Wallie Van
Hilda Deveaux ..... Ada Gifford
Oscar Simbel ..... Charles Brown
Mallory ..... Frank O'Neill
Stanton ..... Niles Welch
Julia ..... Ethel Lloyd

When Mrs. Hilda Deveaux goes on the stage as the prima donna of a new musical comedy, her husband engages a detective to watch her. Oscar Simbel, the manager of the piece, advises its $30,000 "angels," Chandler and Blair, to run down to Atlantic City to see the fair Hilda make her debut. Their wives insist upon accompanying them, and during the performance one of them recognizes the prima donna as an old schoolmate. The show is a "frost," and the next day the composer calls on the prima donna to make certain changes preparatory to its New York premiere. The "angels," who have developed a violent crush on the actress, call. The composer, fearing they will kill him for his bad music, hides in an adjoining room. When the wives call, she hides the husbands in her hotel trunks, and they are expressed to New York. Their disappearance causes a reporter to be sent out on the story. The detective informs the husband of their expected arrival in his wife's trunks. The maid overhears his remarks and reports them to her mistress. Then begins a game of hide and seek, the like of which has never been seen on a screen, terminating in the gouty husband buying the "frost," which proves a metropolitan success. There are enough laughs in this piece for two good sized farces, but it has quality as well as quantity. The general acting is of such a high order it is difficult to select any special contributor to its success. The laugh of the week—that will last through the next. C.

"PRINCE AHMED AND PRINCESS PARINBON," WARNER'S FEATURES.

"HARD CASH"

Two-Reel Picturisation of Charles Reade's Famous Novel. Produced Under Direction of Richard Ridgely by the Edison Company. Released Sept. 26.

Captain David Dodd ..... Charles Ogle
Mrs. Dodd ..... May Abbey
Julia Dodd ..... Gertrude McCoy
Richard Hardie ..... Bigelow Cooper
Alfred Hardie ..... Richard Tucker
Skinner ..... Barry O'Moore

In 1848, Captain Dodd, of the good ship *Agra*, is attacked by pirates, and, in a hand-to-hand combat, overcomes them and sinks their vessel. His splendid seamanship saves the *Agra* from destruction in a violent storm; and he finally arrives in England with his £14,000 in hard cash, and deposits it in the bank of his friend, Richard Hardie. He has barely left the place than he learns it is in financial straits; and, hastening back, learns from Hardie that, as it is after banking hours, he cannot pay the money out now. The shock of its possible loss causes the old seaman to suffer a stroke of apoplexy, and, while insensible, Hardie has him removed to an asylum. Hardie's son, Alfred, engaged to marry Dodd's daughter against the wishes of his father, who is solicitous that his son marry an heiress, entering the bank at this time and discovering his parent's object through Skinner, his secretary, confronts him with the crime, and is sent to the asylum where Dodd is being held. Skinner, who has demanded hush-money from his employer, considering himself unfairly treated by Hardie, writes Alfred that he holds a receipt to Dodd's cash, and shortly afterward dies with the paper crumpled in his hand. A fire breaks out in the asylum, and Alfred and Captain Dodd escape to the seashore. The sight of the ocean restores the mariner's mind. The two men enter Skinner's quarters, find the receipt for the sterling, and force the banker to pay it over. The father and daughter are reunited, and Alfred gets the daughter. The exceedingly well managed scenes of the piece are powerfully impressive. Richard Ridgely never permits the action to drag, and, together with the players's splendid presentation of the characters involved, causes the piece to earn the week's dramatic laurels. C.

"THE GIRL FROM THE SUNNY SOUTH"

Melodrama in Four Reels. From the play by Travers Vale. Pilot Company.

A play is often made by its details, but this much is true: It must have some compactness as a whole. This particular offering has plenty of incidental action, but it rambles in such a way that it could be one reel or sixteen reels as easily as the four it is at present. In the first place, the general story includes most of the trite situations known to modern drama; there is aphasia resulting from a wound and cured by an attack of brain fever, a mortgage on the old farm held by the villain, a conviction on circumstantial evidence, and a sub-villain who is persuaded to betray his chief in return for being saved by the hero.

Henry Searelle is a young Southerner. The time is before the war. He loves the daughter of the old judge. Raymond, the young attorney, loves her, too, but Henry wins and marries her. Then war breaks out. Henry goes under command of Raymond, who is now a colonel. Raymond is accompanied by his friend Leroy, who agrees to aid him in discrediting Henry. The opportunity arrives when a dispatch comes from Jackson bidding Henry to be prepared for a Union attack. Raymond intercepts it. The attack is made, and Henry is not there. Henry is sentenced to die. He is shot, but because of the unexpected appearance of Union soldiers at the crucial moment, lives. He is made a prisoner of war. His injury deprives him of memory. After the war he is released and wanders home. He unknowingly saves his wife from insult by Raymond, who would marry her. Raymond, who hoped to accomplish his end by foreclosing the mortgage he holds on the judge's property, learns that the judge has secured money enough to meet it through the sale of crops. He determines to steal the money. The judge walks in his sleep and eventually discovers the thieves. Raymond stabs and kills him. Henry, of weak mind, is found near the body with the knife in his hand. He is convicted of the murder. Leroy, having the stolen money in his possession, is arrested as accomplice. Raymond wants to be rid of Leroy, so aids him to escape and then warns the guards to shoot him. But through miscalculation Leroy gets into Henry's cell and they escape together. They become stowaways on a ship bound for Australia. Leroy's inevitable cigarette sets the ship afire and it goes down with Henry and Leroy sole survivors. They are picked up by a passing vessel. After a severe attack of brain fever Henry recovers his memory. Leroy tells him all. They return. Leroy confronts Raymond and he at once commits suicide. Henry then claims his wife and they live happily ever after.

The nature of this story will at once make it clear that there is no place here for any fine acting. There is no opportunity for any but broad work. Louise Vale is very sweet as the heroine and George Morgan effective as Henry. A very good character contribution comes from Sol ' ' as Mose, the old darky servant. Herbe.. Redding and Eugene Barrington are others who are seen to advantage in a large cast. As a whole, the amount of animation provided in the scenes will make this offering decidedly popular despite its drawbacks. K.

"WHY GIRLS LEAVE HOME"

Two-part Comedy, Directed by C. Jay Williams, Produced by Edison Company, and Released Oct. 3.

The Minister ..... Dan Mason
His Daughter ..... Bessie Learn
His Housekeeper ..... Alice Washburn
The Daughter's Young Man ... Edward Boulden
In the Play.
The Heroine ..... Mabel Trunnelle
The Hero ..... William Wadsworth
The Villain ..... Herbert Prior

A new version of an old Edison comedy (and billed as such) that is a triumph for Director Williams. The story, though good, could have been very easily spoiled; while, on the contrary, it has been made to yield up two reels of hilarious humor, with not an opportunity overlooked. The minister sees the advance announcement of the melodrama Why Girls Leave Home, and determines to warn his flock against pernicious stage plays. In order to strengthen the sermon he decides to see the play himself; and this same decision is reached, though from different motives, by his daughter, stenographer, housekeeper and their "young men." All attend, but in different sections of the theater. The play, which takes up most of the film, is conventional melodrama broadly burlesqued. Additional comedy is supplied by a score of pieces of original business, some taking place on the stage, others in the audience. The play over, the minister, due to a quarrel with his seat neighbor, forgets his overcoat. The daughter and her escort, the stenographer and ditto, and the housekeeper, likewise, arrive home within a second of one another. As they are laughing at their mutual discomfiture the minister arrives. He sees the programme, and starts to unreel his sermon on the crestfallen outfit, when in walks an usher of the theater with his forgotten coat, thus furnishing the denouement. The acting of all, from principals to supes, is too good to attempt to single out individuals. The photography is fully up to the standard of an exceptional comedy picture. W.

"TONY, THE FIDDLER"

Two-part Drama, Directed by Francis X. Bushman, and Produced by the Essanay Company. Released Oct. 3.

Tony, the Fiddler ..... Francis X. Bushman
William Carson, alias "Big Bill" ..... William Bailey
Bad Mercer, Sheriff ..... Frank Darton
Sue, his Daughter ..... Juanita Dalmores
Jack Townsend, Deputy ..... E. H. Towler
Joe Hale, Deputy ..... Harry Carr
Stage Driver ..... Otto Breslin

Two mistakes have been made in this picture that are to be regretted. The greater error lies in attempting to make a two-reel picture out of what was properly a one-reel subject. The second error, which is, however, a matter of opinion, lies in using settings which, while beautiful in themselves, do not convey to the average spectator the conception of the wild West required by the scenario. They look too familiar. Big Bill, a reckless bandit, loves music; a liking which he displays when, after holding up a stagecoach, he makes Tony remain behind and play for him. Tony, turned loose, is later befriended by the sheriff's daughter. He forms a secret love for her, and thinks that by earning the reward offered for the capture of Big Bill he will be considered as a suitor. He takes the bandit prisoner by playing him to sleep, an incident worked out in more probable form than it sounds in the telling. The sheriff's daughter and his deputy are, however, lovers, and Tony's suit is laughed at. The roles of Tony and Big Bill are very creditably acted. The other parts offer few opportunities. The photography is good; some really beautiful waterfall scenes being shown. As hinted above, the scenario, while not strong, would have made an interesting one-reel film; but as shown here it dragged badly, and at no time took hold of our feelings. W.

"THE YOUNG MRS. EAMES"

Drama in Two Reels, Written by Kathlyn Williams and Directed by Francis J. Grandon for the Selig Company. Released Sept. 22.

Mrs. Doris Eames ..... Kathlyn Williams
Gerald Leighton ..... Harold Lockwood
Bob Carr ..... Hobart Bosworth
Lucille Eames ..... Rhyl Davis

Ten years' difference in their ages does not prevent a young man from falling in love with and proposing to the Widow Eames. She informs him that she has a young daughter in a convent. Undaunted by this startling news, the young man is still willing to marry her, and they become engaged. Immediately after presenting her with the ring, Mrs. Eames receives a telephone message that her daughter has been taken ill and later comes home to convalesce.

Lucille falls in love with her mother's fiance. Mrs. Eames discovers her daughter adoring his photo, and later finds them engaged in animated conversation in the garden. That evening she receives a penned proposal of marriage from an old admirer. She is about to write a note of rejection, when she hears her daughter and sweetheart laughing in the parlor. She goes to the portieres and finds them tete-a-tete. Stealing unnoticed to her boudoir, she tears up Gerald's photo, and through pique and jealousy, sends Robert a letter of acceptance to his proposal. Upon Robert's entrance with Lucille, she informs him their engagement is at an end and returns his ring. As he leaves the house, Robert finds Lucille in the garden, tells her his experience with her mother, kisses her, and the next moment her arms are entwined around his neck. The final picture shows the young Mrs. Eames regarding herself in the mirror for traces of approaching age.

The old story showing that youth cannot be denied, in contradiction to the adage that love is blind. It is well presented and appropriately staged. In the part of Mrs. Eames, Miss Williams plays with great skill and arouses sympathy for a character that presents many difficulties. Other roles are well handled. C.

FEATURE FILMS

"A PITFALL OF THE INSTALLMENT PLAN"

Two-Part Drama Produced by the American Company and Released Oct. 6.

Steve Martin ..... Warren Kerrigan
Alice Martin ..... Vivian Rich
Charlie, Her Boy ..... Alonso Greenwood
Helen, Her Girl ..... Helen Armstrong
Boss of the Concrete Workers . Jack Richardson
Proprietor of the Green Store .. George Periolat
Police Matron ..... Louise Lester

It is a pity where there is so much to commend that one jarring note is allowed to creep in and give cause for criticism. This company has struck a good note in giving us a story of everyday life, the director has given us some interesting episodes and scenes, but poverty of invention or haste to get the production under way has spoiled the crux of the story. It is hard to make the spectator believe that any American police force would arrest a woman and take her away from her children and husband (without notifying the latter), later treating her in jail as if she were a heinous criminal, and all because in buying clothes on credit she stated that her husband was working when, unknown to her, he had been discharged. It seems a small point, but it breaks the spell, and it could easily have been avoided by a little more thought.

Steve Martin is discharged because he will not aid his grafting boss in faking the specifications. He has not the heart to tell his wife, who buys much-needed clothing on the installment plan. She is arrested for the reason stated above. In court the boss is exposed, and later in a really dramatic scene Steve with a pick shows the rottenness of the foundations. Of course honesty is rewarded. The work of Warren Kerrigan, Jack Richardson, and Vivian Rich stands out. Photography good. W.

"THE INGRATE"

Drama in Three Reels. Produced for Union Features.

Robert Bartan ..... Charles Krauss
Mr. Verdier ..... Mr. Liabel
Grace Verdier ..... Susanne Crosnier

Good melodrama has a better hold on public favor than perhaps any other form. People do like to laugh, but when it comes to real basic sentiment they prefer to be serious. So it is that the living play has first of all a melodramatic foundation. Situations, be they large or small, are what compel attention. So this film, which is melodrama thinly veneered, is heartily recommended to public taste.

Melodrama of the best sort is always uplifting; right triumphs and evil is either frustrated or gains its just reward. It is far from being the insignificant amusement some would make it. Therefore that this is called melodrama is altogether to its credit.

Verdier, a philanthropist, gives poor Robert Bartan a position at his bank. As time goes on he is so much pleased by the intelligence displayed by his protégé and the results attained that he trusts him everywhere. But Robert is dishonest at heart, so one night opens the safe to rob his employer. He reckons without a burglar attachment, however, and this descends and makes him prisoner. Verdier, finding his goodness outraged, yet releases him and only makes him sign a confession that he will hold over Robert's head anent further villainy. Verdier's daughter Grace comes home from school. Although she is engaged to be married, Robert yet plans to win her for himself. First of all, he desires to possess himself of the signed confession. In abstracting it from the safe and destroying it, he comes upon papers which prove that Verdier, through political treachery, should have served a term of years in prison. He at once uses these to compel Verdier to give him his daughter. In despair, Verdier confides his troubles to a woman he has befriended. She at once begins on a plan of action to overthrow Robert. At a hotel she entices him to her side, makes him unconscious with a drugged cigar, revives him in an apparent dungeon where masked men compel him by threats of death to sign a second confession. Then he is drugged again, replaced at the table, and revived. He is thus persuaded that it was all a dream. Then when he calls on Verdier again Verdier produces the confession and drives him out.

There are some rather stagey moments in the securing of the confession, but they are handled exceedingly well for all that. As a whole the story is straightforward and constructed with little lost motion. A deal of suspense is created that carries over the intermissions between reels. Acting is of the very best kind, Charles Krauss, who is featured in the picture, rendering a well rounded, powerful conception of the villain, Robert. No less admirable is Mr. Liabel as the benevolent banker. Mlle. Crosnier has not much to do as the daughter, but she does that little well. As the woman who secures the confession, the actress playing the part is excellent. The photography is beautifully clear and artistic. The only thing seemingly lost sight of are the papers establishing Verdier's crime of the past. K.

The Stolen Woman (Reliance, Sept. 20).—A girl agrees to marry a rich man to save her father from ruin. But on the eve of her wedding the man she really loves kidnaps her, carries her away, and they are married. He saves her from a convict. She refuses to have anything to do with him, although she loves him. The convict, bent on revenge, injures him. She goes to his side at once, and all is well. A fair situation that will not stand much question, but that proves effective with the good acting of Rosemary Theby, Alan Hale, George de Carleton, Louie Ducey, and Ralph Lewis. Good for ordinary use, but scarcely a feature. In two reels. K.

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DAVE HORSLEY IN UNIVERSAL

The controversy that has been going on lately between William Horsley and P. A. Powers, over at the Universal, has culminated in David Horsley taking over his brother's stock in the concern. Included in the sale is the studio William Horsley has just completed in Bayonne. This means that the five hundred shares of common stock taken over will be arraigned against the Powers faction. In that way the Universal comes almost absolutely under control of Carl Laemmle. The situation involving Pat Powers and William Horsley appears to be this:

Mr. Powers is said to have advanced nearly $20,000 toward the building of the studio in question, and then to have tried to charge it against the stock, which was in his possession, by transfer on the company's books. The Universal officers, however, it is declared, refused to recognise the transfer, and said they would issue new stock only by order of William Horsley, owner of the record.

The stepping of William Horsley's brother David, who was with the Universal before, into the breach has greatly changed the complexion of the situation. David is an expert on motion pictures by virtue of long experience and in more senses than one.

EXCLUSIVE GENERAL FILM SERVICE

The difficulties arising from lack of exclusive service to exhibitors in crowded localities is to be obviated as far as the General Film programme is concerned, by the inauguration of a new plan of distribution next Monday. This plan, to be effective thereafter, has been under careful consideration for a long time, and it is said that the details are so far perfected that satisfaction is assured. The idea is not that the service is to be confined regularly to any one house in a given district, but that the manager who bargains for certain films will have them exclusively for his theater. This means that he will have no immediate competition in his attraction, aside from the other advantages in the matter of advertising and peace of mind, that are too obvious to need mention here.

A FEW STATISTICS

J. Stuart Blackton, vice-president of the Vitagraph, and who is one of the pioneers in the moving-picture industry, said, at a dinner of the Brooklyn Municipal Club recently: "There are 400 moving-picture shows in Brooklyn alone, and about 1,500 in the Greater City. The total return of the film exchanges to the manufacturers per year in the United States has been estimated at $20,000,000, and the sum levied by the exchanges from the moving-picture show owners approaches $25,000,000. From the public the show managers get a gross return of about $275,000,000 per year. The total length of all the films manufactured in the United States alone, per year, is about 40,000 miles, or over three billion separate pictures, of which there are sixteen to each foot of film. This means enough pictures to make thirty-two of each inhabitant of the United States per year."

MISS GRIBBON SUCCEEDS EPPING

Miss Florence Gribbon, formerly of the Sales Company, has succeeded Mr. J. C. Epping as manager of the New Rochelle combined shipping department of the Thanhouser, Reliance, Majestic and other Mutual producing companies. Mr. Epping goes to Los Angeles as business-manager of the Majestic Studios there.

ECLAIR ENGLISH OFFICES

The executive and business offices of the Eclair Film Company, now opened in England as another in their chain of international branches, is located at 12 Moor Street, Cambridge Circus, London, W., England.

LICENSED FILM RELEASES

Monday, Oct. 13.

(Bio.) McGann and His Octette. Com.
(Bio.) Aunts Too Many. Com.
(Edison) Bill's Career as Butler. Com.
(Kalem) The Hermit's Ruse. Dr.
(Lubin) The Fiances and the Fairy. Dr.
(Patheplay) Pathe's Weekly, No. 58.
(Selig) The Bridge of Shadows. Two parts. Dr.
(Vita.) Mrs. Upton's Device. Com.

Tuesday, Oct. 14.

(Ess.) Three Scrans of Paper. Dr.
(Lubin) A Deal in Oil. Dr.
(Patheplay) A Yankee in Mexico. Dr.
(Patheplay) The Petrified Forests of Arizona. Geo.
(Eclipse) The Last Minute. Two parts. Dr.
(Selig) The Silver Grindstone. Com.
(Vita.) The Ballyhoo's Story. Dr.

Wednesday, Oct. 15.

(Edison) The Widow's Suitors. Com.
(Ess.) Their Waterloo. Com.
(Kalem) The Vampire. Three parts. Dr.
(Patheplay) The Bullet's Mark. Dr.
(Selig) As a Father Spareth His Son. Dr.
(Vita.) Master Fixit. Com.
(Vita.) Buddist Temples and Worshippers. Tr.

Thursday, Oct. 16.

(Bio.) Red and Pete, Partners. Com.
(Ess.) A Borrowed Identity. Com.
(Lubin) The Taking of Rattlesnake Bill. Two Parts. Dr.
(Melies) Scenes of Saigon, Cochin China. Sc.
(Patheplay) Pathe's Weekly, No. 59.
(Patheplay) In the Haunts of Fear. Two parts. Dr.
(Selig) The Golden Cloud. Dr.
(Selig) The Abduction of Pinkie. Com.
(Vita.) The Outlaw. Dr.

Friday, Oct. 17.

(Edison) The Foreman's Treachery. Two parts. Dr.
(Ess.) Broncho Billy Gets Square. Two parts. Dr.
(Kalem) The Boston Floating Hospital. Edu.
(Kalem) The Troublesome Telephone. Com.
(Lubin) The Mate of the Schooner. "Sadie." Dr.
(Patheplay) Her Hour. Dr.
(Selig) The Woman of the Mountains. Dr.
(Vita.) Matrimonial Maneuvers. Com.

Saturday, Oct. 18.

(Bio.) Girl Across the Way. Dr.
(Edison) Twice Rescued. Dr.
(Ess.) Alkali Ike and the Wild Man. Com.
(Kalem) The Railroad Detective's Dilemma. Dr.
(Lubin) The Highest Bidder. Com.
(Lubin) A Sleepy Romance. Com.
(Patheplay) A Plant With Nerves. Mimosa Pudica.
(Patheplay) St. Cloud and Its Environs. Sc.
(Vita.) The Pirates. Special. Two parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Oct. 12.

(Crystal) The Woman and the Law. Dr.
(Eclair) Wifies Must Follow Husband. Com.
(Eclair) Rotifers.
(Rex) The Echo of a Song. Dr.

Monday, Oct. 13.

(Nestor) Roger, the Pride of the Ranch. Dr.
(Imp) Hidden Fires. Dr.
(Gem) The Surf Maidens. Com.

Tuesday, Oct. 14.

("101" Bison) In the Wilds of Africa. Two parts. Dr.
(Crystal) Pearl's Mistake. Com.
(Crystal) Getting the Grip. Com.

Wednesday, Oct. 15.

(Nestor) Patsy's Luck. Com.
(Powers) The Escape. Dr.
(Eclair) From the Beyond. Three parts. Dr.
(Univ.) Animated Weekly, No. 84.

Thursday, Oct. 16.

(Imp) The Daredevil Mountaineer. Two Parts. Dr.
(Rex) Memories. Dr.
(Frontier) Curing the Doctor. Com.

Friday, Oct. 17.

(Nestor) Their Two Kids. Com.
(Powers) His Pal's Banquet. Dr.
(Victor) The Girl o' the Woods. Two parts. Dr.

Saturday, Oct. 18.

(Imp) The Bezzar and the Clown. Com.
(Imp) Leaves from Hy Mayer's Sketch Book.
(Frontier) The Brute. Dr.
("101" Bison) Through Barriers of Fire. Two parts. Dr.

LOVE AND WAR

REMARKABLE

PATHEPLAY

IN TWO PARTS

One of the finest films ever shown in this country. The story is based on the desertion of a beautiful Italian peasant girl by her aristocratic lover—a lieutenant in the army. He goes to war, returns to fall in love with a rich girl, who, unknown to him, has employed his deserted sweetheart as maid. The story ends in the unselfish renunciation of the rich girl and the joyful union in marriage of the peasant and the officer.

Be Sure and Get This One!

RELEASED THURSDAY, OCTOBER 23d

REVIEWS OF LICENSED FILMS

The Great Physician (Edison, Sept. 30).—A doctor attending a crippled child tells its anxious mother that only the Great Physician can save the little one. The mother prays, after the doctor leaves, that the life of her child may be spared. The Spirit enters and seeks the little girl for His domain, but departs without her. Again the mother prays that her little one may be spared. The Grim Reaper appears and requests the little cripple. The mother sends him away, and again bows her head in prayer. The Master Shepherd comes to the bedside, takes the infant in His arms, and disappears with its soul to the great beyond, while the grief-stricken woman weeps over its body. As she puts away the tot's tiny garments and shoes and wee crutch, its spirit appears before her vision radiant and happy; and the bereaved mother is resigned to her loss, and comforted by the miracle. Mabel Trunnelle, Helen Caughlin, Robert Brower, and Charles Ogle give faithful portrayals of the characters of mother, child, doctor, and Spirit, making Bannister Merwin's symbolic drama an impressive photoplay that stirs the tear ducts. C.

Her Present (Lubin, Sept. 20).—Laura is the cause of a Summer heartstorm among four boardwalk lovers. Unable to chose HIM from among the beach quartette, she decides to let her selection be governed by the originality of her Romeos, rather than by their physical attractions, and informs them that she will accept the chappy who, within a week's time, will bring her the most acceptable present. Chappy No. 1 makes her a present of a box of bonbons; chappy No. 2 offers her a bouquet; chappy No. 3 donates a bottle of perfume; but chappy No. 4 can't think of anything appropriate. Naturally, the beach peach no longer regards him as an ace, and bestows her time and favors upon the trio of contributors. Some time later, while sitting on the sand listening to the sad sea waves, he sees the object of his affection sending out waist deep distress signals. She has torn her bathing suit and can't come ashore. Chappy No. 4 gives birth to a brilliant idea; his kingdom for a safety pin. In his scramble for the coveted garment stegall he performs about every Herculean labor with the exception of moving the ocean nearer to the ocean, but he gets that title in the girl—and then the girl. This piece does not begin to grow diverting till the quandary-minded Romeo sets out in search of a safety, then it takes on the dimensions of a farce. The camera did justice to the ocean during the half-reel exposure. C.

Blazing a New Trail in Glacier National Park, Montana (Pathéplay, Sept. 23).—No company is issuing better scenic and educational subjects than those bearing the name of Pathé. The Pathé camera men seem to possess a genius for unearthing what is both remarkable and important, and difficulties in photography, but present obstacles to be overcome. This film of the wilds of Montana is at the top of its class in regard to subject matter and excellent photography. We follow the trail blazers up and down the sides of mountains, across flooded streams, into ice caves, and wherever else their leader directs. Some of the views of mountain peaks shrouded in clouds are as fine as the motion picture camera has ever afforded. D.

The Taj Mahal, Agra, India (Selig, Sept. 26).—On the same reel with The Policeman and the Baby, the film offers the last word in Oriental architecture, the Taj Mahal at Agra, India, considered the most beautiful building in the world. Photographing this huge temple from every angle and height, in order to do full justice to its grandeur, was no small undertaking, and the camera man who accomplished it deserves credit. C.

Birds of Prey (Pathéplay, Sept. 26).—This semi-film offers an interesting study of the habits and characteristics of the kestrel, a small species of falcon, showing the two classes into which it is divided—the "sailors" and the "rowers"—a formidable foe, the cruel curved beak; two young hawks fighting over the possession of some small bird; the capture of a field mouse; the St. Martin bussard, weighing only eleven ounces and possessing a forty-four-inch spread of wings; and the goshawk in the act of devouring a rabbit. C.

Sicily, the Picturesque (Pathéplay, Sept. 26).—On the same reel with Birds of Prey is released a panoramic view of the Sicilian village, Massarro del Vallo; followed by the San Biddie, the Arabian Quasie; the grotto studded Massarro River; the City of Palermo, showing the Pisano tower of ancient treasure fame; the mountain viaducts; the newly-constructed road to Mt. Pellegrino; and a picture of some native fishermen performing their holiday water sports. C.

The Largest Duck Farm (Kalem, Sept. 26).—Released simultaneously with The Hobo and the Myth, which might be regarded as a "chicken" film, this latter half confines to showing the manner in which 15,000 ducks are fed, sheltered, selected, prepared, and shipped to market. An interesting study in white—duck. C.

The Policeman and the Baby (Selig, Sept. 26).—A thoughtless mother leaves her baby in a department store while shopping. Policeman Mulvihill, who has just been transferred to the downtown beat, is about to place the baby in an auto when a fight breaks out in a saloon. He rushes into back room, gunman eludes him, runs out, holds revolver to chauffeur's head and commandeers his auto, and attempts to escape. Mulvihill jumps into another machine, catches gunman, and takes both him and the baby to the station. The thoughtless mother returns to the department store after it has closed, excitedly applies at the police station for her lost tot, finds it and its rescuer, who turns out to be its father, her husband. The incident affords Mulvihill an opportunity to show his nerve to his chief, who sets him promoted to sergeant. A rags of the police blotter well filmed and its half reel will prove interesting to every man on the force and to every mother of a baby. C.

Bunny for the Cause (Vitagraph, Sept. 26).—Evidently Mrs. Bunny is the motive power of the family, for when her overlord is at doubt regarding any business deal of moment he always asks his wife's opinion over the 'phone before closing it. It naturally goes without saying that Mrs. Bunny is a militant suffragette, who entertains her friends for "the cause," while Bunny is off in the marts of trade and finance. This is the only point on which husband and wife differ, for Bunny, though always consulting his wife on everything, thinks women haven't brains enough to vote. Being asked to speak at the Fat Men's Club, he spends an entire week preparing his speech, and at the end of that time is stumped as to what to say. At the eleventh hour he consults Mrs. Bunny. She agrees to prepare his speech for him if he will help her receive at the suffrage club that night. Bunny consents and his wife rehearses him in his speech. When Bunny reaches the club that night and finds the members, instead of chromos, to be stunning looking women, he quickly changes his mind about opposition to "the cause" and becomes strong for it, his enthusiasm carrying him to Washington, where he marches in the parade, proudly carrying a "Votes for Women" banner. The members of the Fat Men's Club, seeing Bunny deserting their club for that of the suffragettes are still wondering why. The story was written for the express purpose of featuring John Bunny at the inaugural parade of March 3, where in point of popularity the world famous picture comedian easily divided honors with "General" Rosalie Jones, the leader of the "hikers." Rose Tapley as Mrs. Bunny has her best comedy moment preparing and rehearsing Mister's speech, for which he, in his vanity takes the credit. That the camera man knows his business is evidenced by the views of the parade. C.

This Isn't John (Lubin, Sept. 22).—Friend husband, in order to spend his vacation among his cronies, playing poker in the mountains, sends out a report that he has drowned. His wife learns of his scheme, calls his bluff, and then raises him heavily. On his return, "cleaned," she looks "poor John" carefully over, turns him over to his three daughters for inspection, and, without tipping off their hands, they pass father over. "blind." There is nothing left for him to do, but gaze sorrowfully at their crepe bound "kerchiefs, and stroll. At his office, the janitor of the building, who has had his instructions and rehearsals at playing a grief-stricken employe catching a glimpse of a ghost, gives him his exit cue. Even the cop on the beat curtly orders him to "up stage." The prodigal disciple of Hoyle returns home to beg for veal, but is made to eat his incriminating letter in the form of a sandwich. A highly-diverting farce that would even make picture-hardened, crap-shooting ushers applaud. Players and photographer "split" the pot of honors. The producer holds a winning hand with this little film. C.

Poker Paid (Lubin, Sept. 22).—Unable to meet the bills of a half-dozen clamoring collectors, Tom Smithson, steals down the fire escape, decorates his jolly countenance with an open face disguise, enters his own house as a prospective collector, joins the waiting, irate bunch, suggests a game of poker, and—on the very first deal—holds a heart flush and trims the mob. Bidding them good-by, he steals up the fire escape, hangs his whiskers on the chiffonier, enters the reception room, and pays off the collectors with their own coin. Everything in this half-reel was well staged and well played—except that poker hand. It showed all the earmarks of a cold deck, and will, no doubt, be exposed by Kid Canfield, at present playing the picture houses. If Robert Fisher can deal hands like that, why resort to acting in search of fame and fortune? C.

The Embarrassment of Riches (Edison, Sept. 24).—Clancy, the miner, discovers a two-thousand-year-old gnome in a bed of rock. Out of gratitude for liberating him, the gnome grants Pat any wish he may desire. Naturally, the Hibernian prospector asks for great wealth, and immediately it is thrust upon him and his family—to Pat's sorrow. When Clancy discovers that bearing the burden of opulence is much harder work than using a pick, and that society does not countenance the rushing of the growler, and that a boiled shirt is not conducive to comfort, and that his dear old dhudeen is frowned upon, he is ready to throw off these mortal golden coils in suicide. As he is about to leap into the river the gnome appears, stops Pat and gives him another wish. Clancy asks for all the old discomforts of the old life of poverty and the pick, gets them, and he and his family are immediately transported to their old cabin—and happiness. Rough but hilariously funny farce. Edward O'Connor is happily cast as Clancy. Edward Boulder has a few good moments as the gnome, while the Clancy family, represented by Mrs. William Bechtel, Edna Hamel, Leonie Flugarth, Gladys Hulette, and Yale Boss, seemed to enjoy the fun as much as the audience. The piece is by Gordon Kaemmerling and was well filmed by Charles M. Seay. C.

The Spell of the Primeval (Selig, Sept. 24).—Virginia Maynard, while out driving, sees from the windows of the limousine Richard, her fiance, out on a lark with some chorus girls. She breaks the engagement, and when Dick finds himself succeeded in her affections by another man, in bitterness tries to forget her by secreting himself in his mountain lodge. In his rambles Dick often looks at her photo in the vanity case she gave him. He loses the trinket and it is found by a pair of mountaineer lovers out spooning. They discover Virginia's cards in it and mail it to her. The girl, who from love of Dick has been pining away, when advised by her physician to take a trip to the mountains for her health, gets Dick's rival to drive her into that locality where her former sweetheart has his grange. The rival, experiencing trouble with the steering gear, jumps for his life, leaving Virginia to her fate. Richard, witnessing the cowardly act through his binoculars, jumps on his horse and rides pellmell in her direction, succeeds in rescuing her from her danger, and when his rival, with a broken arm, arrives on the scene, finds them in each other's arms. W. E. Wing's scenario, supplemented by the splendid acting of the people in the cast and the work of the man at the camera, is entirely effective. The hero's saddle performance evidences that he has graduated from the ranks of the tenderfoot. The heroine's slaggy motoring, conveying the impression that she has lost control of the wheel, runs the former's riding a close second. They form the big moments of the picture. C.

Love Incognito (Essanay, Sept. 24).—James Finley, refusing to introduce his chum, John Fuller, to a girl whom he has snapped with his camera and then fallen in love with her photo, in order to make her acquaintance, disguises himself in his butler's clothes and applies at her home for a position in that capacity. He is engaged, but his ignorance of things culinary gets him in trouble with the cook, who chases him about the house with a broom and uses it on him in full view of his inamorata. To add to his troubles Fred, another pal of his, calls on the girl, makes love to her, and, recognizing Fuller, makes him wait on him in a most servile manner. The gardener, finding the pseudo butler strolling through the garden with his mistress's photo in his hand, knocks him down, takes the snapshot away from him and reports the offense to Edith's father, a banker. The latter discharges him on the spot. As he is leaving the house Fuller overhears the bank cashier telling his employer that unless Bradbury can raise $20,000 by the following day his bank will be forced to close. Fuller writes out a check for the amount and tenders it to the banker. The latter is dumfounded at his butler's action, then overjoyed at learning the identity of his benefactor. Fuller again strolls out into the garden, meets his lady fair under a spreading oak, and this time there is no gardener to interfere. Miner Watson, Robert Boulder, Billy Mason, Wallace Beery, and Dolores Cassinelli's general dramatic team work make the film a quarter hour's enjoyment. C.

The Hobo and the Myth (Kalem, Sept. 26).—Dolly Martin, a society girl, while rehearsing a classical dance with her chums at her parents' villa, experiences great difficulty in essaying the role of Pan. The damsels catch Woozy Bill, a tramp, spying on them, persuade him to play the character, take him to town in their auto and tog him out in glad regalia. Bill is introduced to the guests as Signor Hobo Spaghette, the famous dancing master, and conducts himself with much eclat till he begins to flirt too freely with the punch bowl. After generous libations, in which Woozy entirely disregards the services of the diver, the creator of the immortal Pan tango begins cutting didos. Goes from the house in his costume, hops a freight train and bids farewell to his highbrow friends and the scene of his terpsichorean triumphs. John Brennan as Pan and his almost Ziegfeldian chorus easily succeeded in turning the piece into a highly diverting farce. The dancing was on a par with the photography—filmy. C.

MUTUAL FILMS

When the Worm Turned (Thanhouser, Sept. 21).—A miserly farmer refuses to permit his daughter to marry because he needs her to do the chores on the farm. The farmer's wife, who is compelled to do all the housework, reads in a newspaper of a new ailment, and makes her husband believe she has contracted it. She begins by throwing burnt biscuits at him. The doctor, whom the farmer calls in, is taken into the wife's confidence, and aids her scheme to cure her husband of stinginess by advising the latter to humor his sick spouse in everything. She becomes the boss of the farm, and forces him, at the point of a butcher knife, to give her his bank roll. She drives to town, buys her daughter's trousseau, calls for the girl's fiance, procures a minister, takes them to the farm, and superintends the wedding that follows. The moment the wife resorted to burlesque methods to create laughter, the film lost in power. The transition of the horny-fisted miser into a palm-opening bonpeck was too sudden, and lessened the effectiveness. The other parts, though overshadowed, were creditably presented. The rural scenes lacked nothing—but the smell of new mown hay and burnt biscuits. C.

An Unfair Advantage (Thanhouser, Sept. 23).—A little girl comes to New York to live with her wealthy grandfather. She loses her way, and spends the night at the home of a little tenement house girl, who resembles her to a startling degree. The poor child is quite sensible of this as well as of the other's story, so while the wealthy girl is asleep she changes places with her, and presents herself to the grandfather. He is readily persuaded she is the one he expects, although she soon proves petulant and a trial to his patience. Meanwhile the other has awakened to a life of misery. She tells her story, but all think she is the other child out of her mind. Eventually a poor laundress who lives next door, does some work for the grandfather, and sees the usurper. She realizes then the truth of the other's story, and brings her to the old man, who welcomes her with all his heart. The wronged child pleads for the other, however, and she is adopted. A pretty little story, clear from beginning to end, and well handled in the matters of acting and photography. The situation is not new, but it is carried out in a new way without being overdone. It makes a good offering with plenty of human appeal. K.

The Official Goat Protector (Thanhouser, Sept. 26).—A miserly uncle has charge of his niece's inheritance until she marries. Therefore, he does his best to shoo away her suitors. He has a shotgun to enforce his meaning and a goat for watchdog. One suitor manages to make his love known, and reincreased by putting letters of affection in the goat's whiskers. But even that is discovered in time. The suitor confides his troubles to an actor friend, who suggests a way out. While the suitor elopes with his lady love, he drives up with two friends, all in uniforms of Official Goat Protectors, demand a license for the uncle's goat, and, finding none, arrest him, and hold him long enough for the young man and the niece to be married. This film is an excellent little comedy, with funny Riley Chamberlain as the uncle and the goat as himself, for co-stars. It is so cleverly handled in its situations that it is bound to get plenty of laughter in any house. Acting is very clever, and photography is good. K.

The Farmer's Daughters (Thanhouser, Sept. 28).—A Nebraska farmer, experiencing great difficulty in getting hands, engages two hard up college boys to work on his farm, offering them, as inducements, the privilege of courting his two daughters. When the girls hear about it, they indignantly make up as a scrimpy pair of rubes, and await the arrival of the "rah rah" chaps. On sight, the boys start to run, but are held up at shotgun mouths by the girls, who demand that they first work out their railroad fare. After being forced to do the farm chores all week, by Sunday, the boys are too tired to spoon with the two frumps. In the afternoon the girls remove their homely make-up, dress up in their glad clothes, doll up, and seat themselves on a neighboring fence. The boys catching a glimpse of the two "peaches," approach, flirt with, recognize them, and when the farmer arrives, claim they'll never leave the farm. No small share of credit for the success of this little farce is due the two girls delineating the farmer's daughters; for it is unusual that pretty girls are willing to sacrifice their vanity and appearance by putting on homely make-ups to be recorded on the screen. It marks an exhibition of feminine courage. The boys ran a close second in this smile provoker. C.

ACTOR WHITE BANKRUPT

Albert Bielweiss, also known as Albert B. White, an actor, residing at No. 14 West 113th Street, has filed a petition in bankruptcy with liabilities of $813, and no assets.

STUDIO GOSSIP

RICHARD WILLIS has been commissioned to write a series of photoplays for J. Farrell MacDonald of the Venus Features. Mr. MacDonald is firm in his determination to produce pictures which will "teach something." In his own words: "I am through with putting on pictures which merely tell a story or introduce a so-called punch. The screen is the biggest factor in the world for the improvement or the spoiling of character, and I want my production to make people think, not by too subtle suggestion but by the actual presentation of evils or blessings which can be understood by all who see them."

WALLACE KERRIGAN, good-natured and aggressive, is now manager of the Universal Providencia Ranch. He is a twin brother to J. Warren Kerrigan and has fitted into his position as though he was made for it. Naturally, there is a great likeness between the brothers.

M. J. MCQUARRIE leaves the Universal to join Kennedy and Dwan in the Western Feature Film Company. Director Otis Turner and Allan Dwan have both expressed the opinion that McQuarrie is one of filmdoms greatest character actors.

PREPARATIONS are being made for continuous production at the J. A. C. studio, in Los Angeles. Hobart Bosworth will make it his permanent headquarters. A new stage is being built.

CHARLES BARTLETT has joined Frank Montgomery's forces at the Kalem. Charles has had a wealth of experience, is a fine rider, and is not afraid to take chances. He was a member of Frank Montgomery's original Bison Company.

NED FINLEY, James Morrison, Harry Northrup, Edith Storey, Arthur Ashley, Mrs. Storey, Mrs. B. F. Clinton, Temple Carr, Logan Paull, Florence Klots, and Jack Harvey, the owner of "Shep," the Vitagraph dog, are going to North Carolina to produce a picture similar to The Strength of Man. Mr. Finley took the lead in The Strength of Man, and will play the lead and direct the coming production. The company expects to be gone about three weeks.

IDA LEWIS and Joseph P. Swickard have been engaged to play characters in the "Ricketts" American company. Both have had extensive experience on the legitimate stage and in pictures, and their work on the screen is highly commendable.

ART ORTEGA, that capital impersonator of Indian parts, goes with Frank Montgomery to the Kalem. Ortega has always been a part of Montgomery's company, and his step seems a natural one.

KEMPTON GREENE, whose picture appears elsewhere, is one of the several Lubin leading men. Before doing picture work he played considerably in vaudeville and burlesque. Despite his specializing in light comedy, he has lately been given more serious work, and is now playing the leads in George Terwilliger's feature pictures.

THE EDISON COMPANY operating for the past two months in the vicinity of Searsport, Me., were given a royal reception by citizens and friends.

MASTER PAUL KELLY, the boy actor seen with the Vitagraph, has gone back to the regular stage with Belasco's Good Little Devil company.

EUSTACE HALE BALL, of the Historical Film Company, collaborated with Lawrence McGill on the scenario used for the production of Henry Blossom's play, Checkers, by the All Star Features.

VIOLET REID, formerly with the Thanhouser Film Company, has joined the Biograph forces.

BIGELOW COOPER, of the Edison Company, in addition to being a popular screen actor, is rehearsing for the role of "honest farmer" in his leisure hours. Cooper has a farm in Bethel, and judging from the picture, he need not go without "punkin pies" for his Thanksgiving dinner—and from the looks of the apple tree in the background he might also have a little hard cider.

PICTURES SUPPLANT PREACHER

A Pasadena pastor has announced that carefully selected motion pictures are to supplant his regular Sunday evening sermons. Tuesday evening will also be given over to screen entertainment, while Friday there will be a children's matinee. Contributions will be accepted at the door. The church is of Universalist denomination.

NEW ATLANTIC CITY HOUSE

It is planned to open a new picture theater at the Boardwalk and Virginia Avenue, Atlantic City, by Easter. The site has been purchased by Joseph N. Snellenburg and E. J. Persning, an attorney, of Philadelphia.

VITAGRAPH

6 a Week---"LIFE PORTRAYALS"---6 a Week

"THE TEST"

Use Vitagraph Beautifully Colored Posters, Made Especially for Film Subject. Order from your Exchange, or direct from us.

"ANN OF THE TRAILS"—Western Drama — **Monday, October 6**

Her father subjects her to many indignities. She remains above reproach. Her husband is led to mistrust her, only to respect and love her more.

"A HOMESPUN TRAGEDY"—Drama — **Tuesday, October 7**

Her good intentions are misinterpreted by her husband. His son's dying confession reveals the truth, and his unjustness. Ned Finley and Edith Storey are featured.

"WHEN FRIENDSHIP CEASES"—Comedy — **Wednesday, October 8**

Sandy and Shorty fight like Kilkenny cats for the love of a woman who marries someone else. They are glad to seek consolation in each other's misery.

"HEARTBROKEN SHEP"—Drama — **Thursday, October 9**

From the burning house the faithful dog rescues his little friend at the cost of his own life. A most entrancing picture featuring little Helen Costello and "Shep."

"CUTEY'S WATERLOO"—Comedy — **Friday, October 10**

He thinks he is a lady-killer. He has another think when the girls puncture his conceit. Wally Van as Cutey, Lillian Walker and Ada Gifford as the girls.

"THE TEST"—Drama, Special Feature in Two Parts — **Saturday, October 11**

Their false friend is brought to the test and found wanting. Husband and wife prove their love in braving the fever camps in India, where they are reconciled. Harry Northrup as an English army surgeon, Clara Kimball Young as the wife, and Herbert L. Barry as the false friend sustain the leads.

SIX A WEEK

"MRS. UPTON'S DEVICE"—Comedy-Drama	Monday, October 13
"THE BALLYHOO'S STORY"—Indian Story	Tuesday, October 14
"MASTER FIXIT" —Comedy and Topical	Wednesday, October 15
"BUDDHIST'S TEMPLES"	
"THE OUTLAW"—Western Drama	Thursday, October 16
"MATRIMONIAL MANOEUVRES"—Comedy	Friday, October 17
"THE PIRATES"—Comedy, Special Feature in Two Parts	Saturday, October 18

The Vitagraph Company Releases a Special Feature in Two Parts Every Saturday, and a Comedy Every Wednesday and Friday.

Vitagraph One, Three and Six Sheet Posters—Special Music for All Special Releases.

THE VITAGRAPH COMPANY OF AMERICA, East 15th Street and Locust Avenue, Brooklyn, N. Y.

CURRENT PRODUCTIONS BY EDISON DIRECTORS

C. JAY WILLIAMS — Caste—2 Reels; The Stolen Models; Why Girls Leave Home—2 Parts
NEXT—Boy Wanted—October 8

CHARLES J. BRABIN — The Keepers of the Flock; The English Riviera; The Stroke of the Phoebus Eight
NOW MAKING PICTURES IN ENGLAND
NEXT—A Daughter of Romany—September 30

WALTER EDWIN — A Light on Troubled Waters; A Proposal from the Sculptor; The Contents of the Suitcase
NEXT—The Girl and the Outlaw—October 11

GEORGE A. LESSEY — Awakening of a Man; Saved by the Enemy; The Honor of the Force
NEXT—A Wilful Colleen's Way—October 7

ALLAN DWAN
AUTHOR-DIRECTOR
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KALEM FILMS

THE DUMB MESSENGER

A pet mouse is used in a situation absolutely new to motion pictures, in this absorbing drama.
Released Monday, October 20th

A DAUGHTER OF THE UNDERWORLD

IN TWO PARTS

To free her benefactor who is accused of murder, the child of the underworld by strategy reveals her brother as the real slayer.
Released Wednesday, October 22d

Get the Two Special One-Sheet Posters. Also, 1, 3 and 6-Sheet Posters

JIMMY'S FINISH

He causes an explosion which wrecks the building and results in fun galore.
(On the same Reel)

BETTY BUTTIN AND THE BAD MAN

A dime novel starts Betty on a raid, the consequences of which make this feature one continuous laugh.
Released Friday, October 24th

A RAILROADER'S WARNING

Although bound and gagged, the telegraph operator warns the approaching train of its peril. His efforts and the suspense created make this picture unusually thrilling.
Released Saturday, October 25th

KALEM COMPANY
235-239 West 23d Street NEW YORK

BIOGRAPH FILMS

FOR THE WEEK COMMENCING OCTOBER 13, 1913

MONDAY

AUNTS, TOO MANY
and
McGANN AND HIS OCTETTE
Farce Comedies

THURSDAY

RED AND PETE, PARTNERS
Their Inability to Stand Together Works Their Own Undoing

SATURDAY

THE GIRL ACROSS THE WAY
The Boy Learns the Value of Love That's Real

BIOGRAPH COMPANY
NEW YORK

LICENSED FILMS

The Breath of Scandal (Kalem, Sept. 30). — Mary Lane, the village schoolmistress, prevents a young woman from throwing herself and her baby into the river, and promises the unfortunate mother to take care of the child till she can provide for it. The gossips, seeing Mary with the baby, begin to wag their tongues. Mary's sweetheart, harkening to the voice of Mrs. Grundy, begins to doubt her. The gossips have a mothers' meeting, and decide that the schoolmistress is no fit person to teach their children. Her landlady informs her that she can not keep lodgers that are being talked about. The next day school is dismissed. The mother of the baby, having heard the rumor circulated about Mary, arrives at the schoolhouse to clear her friend of the suspicion cast upon her—and runs into the arms of the father of the child, who turns out to be the wayward son of the scandal mongers' ring leader. The son — on bended knee—asks forgiveness of Mother Gossip for having failed to marry the girl. The matter is immediately rectified by a minister, and the militant mater proudly hugs her grandchild to her bosom. This piece does not always retain the high level found at the start, but holds the interest by reason of plausible construction and good acting. C.

Pathe's Weekly (Pathe'play, Sept. 22).—With the exception of two German pictures, an aviation meet at Koenigsberg and the funeral services of August Bebel, the popular Socialist leader, at Zurich, the week's offering concerned itself with national events of general interest. The film showed the Comus Island Mardi Gras; Secretary of the Navy Daniels at the dedication of the monument erected at Erie, Pa., to Captain Charles Gridley, who lost his life on Admiral Dewey's flagship during the Spanish War; Mayor Preston, of Baltimore, in the recent centennial, addressing the veterans of Maryland, in which he eulogized the heroes of the War of 1812; the wreck at Wiley, O., of the Pennsylvania train, which, due to its steel cars prevented a single fatality among its thirty-five passengers; the Prairie Dogs and the Glenwood Springs polo teams in a match game at Denver; the Indian Fair and Round-up at Tuppenish, Wash., at which Miss Ruth Parton gave an extraordinary exhibition of Cossack saddle artistry; William Jennings Bryan at Charlestown, W. Va., delivering his Chautauqua lecture; "Jackie," holding their athletic games at Philadelphia; the Gymnaka and Balaklava tournament of the South Shore Country Club at Chicago; and the arrival of Prince Albert of Monaco on his private yacht, *The Hirondelle*, in New York harbor. C.

His Reward (Lubin, Sept. 20).—A spinster to whom Mesdames Nature and Fortuna had been most unkind, failing to attract and capture a boardwalk Billy, hits upon a scheme to trap one. She encases her form in a bathing suit, wades elbow deep into the brine, and then gives an imitation of fanning the foam. A young Lothario breaks loose from a bevy of regular girls, and carries the wet chromo to dry sand. When she unbarnacles her arms from around his neck, she immediately offers herself as a matrimonial reward to her rescuer. He passes blind, and makes hasty tracks for somewhere else, with the charmless charmer in wet pursuit. Failing to land her quarry, she springs her stunt on another unsuspecting male; but the first offender warns the second of his own experience, and the latter benefits by it and hugs the shore. The ancient siren, seeing her distress signals are lost on the beach boys, waddles ashore, and is greeted with jeers and laughter by her more fortunate sisters. This piece as a mirth producer is linked in the betting for farcical honors with its reel mate, Her Present, and runs neck and neck "to show." Photography and acting are first class, but the story is a bit thin. C.

Their Mutual Friend (Vitagraph, Sept. 18).—Naomi Childers, Earle Williams, and "Shep," the dog, that is the means of bringing the wealthy real estate owner and his artist tenant together, make this film a treat. The simplicity of the theme is charming. It would not be difficult to trace its authorship to a woman. Elizabeth Peterson has the picture of the dog who won the prize at the art student's exhibit, displaying her knowledge of how the nude in art is appreciated—the canine wears a ribbon about its neck. Frederick Thomson directed the piece and deserves no small share of credit for its success. C.

The Sago Industry in Borneo (Pathe'play, Sept. 25).—To fill out the reel containing views of the Glacier National Park in Montana a brief illustration of the sago industry is provided. After pictures of the giant palms from which sago is derived, have been shown, the manufacturing process followed by the natives is treated with sufficient thoroughness. The subject has been made interesting. D.

A Cambodian Idyll (Melies, Sept. 25).—Another Melies film that takes the spectator to the other side of the globe and shows the character and manners of a strange people. A mild love story of the conventional order is made the connecting thread between scenes of interest because they afford a glimpse of something foreign and unusual. Natives carry the burden of the action such as it is, and the photography does justice to tropical settings. D.

LETTERS and QUESTIONS

A. M., Chicago, Ill.—Bessie Learn was married recently but continues to appear in Edison pictures. The Vitagraph company headed by Maurice Costello returned from abroad several months ago.

R. B., Toronto, Can.—Matilda Jones, played by Louise Beaudet, was the only woman in the cast of Vitagraph's The Late Mr. Jones.

T. L. H., Scranton, Pa.—Alma Russell played the female lead in Selig's The Shortstop's Double. We know of no relationship between George Fields and Romaine Fielding. Our records do not give the casts of the Biograph films you refer to.

C. A. E., Paterson, N. J.—Yale Boss played Bob in Edison's A Mistake in Judgment. The poor children were acted by Edna Hamel, Helen Coughlin, and Leonie Flugrath.

L. E. S., Pittsburgh, Pa.—The Kalem film called The Alibi was released Aug. 9.

"Florence," Belleville. — Warren and Jack Kerrigan are the same person. J. Warren Kerrigan is leading man with the Rex Company.

LUBIN·FILMS

Look for Our Two Reel Pictures Every Thursday

"THE TAKING of RATTLESNAKE BILL" Two Reel Thurs. Oct. 16
Powerful melodrama with a beautiful and pathetic finish.

"THE EVIL EYE" Two Reel Thursday, Oct. 23
A strong Mexican story of superstition and rural ignorance.

"THE RATTLESNAKE" Two Reel Thursday, Oct. 30
A strangely dramatic and physiological story, with love intensified.

Five Releases Each Week

"BREED OF THE NORTH" 2000 feet Thursday, Oct. 9
Excellent dramatic story of the Northwest Lumber Region.

"THE DRUMMER'S NARROW ESCAPE" 400 feet Friday, Oct. 10
A roaring farce with the joke on the old maid.

"GOING HOME TO MOTHER" 600 feet Friday, Oct 10
A poor, little extravagant wife is taught a lesson.

"THE HIGHER LAW" 1000 feet Saturday, Oct. 11
The heroic action of a District Attorney, self-sacrificed for justice.

"THE FIANCEE AND THE FAIRY" 1000 feet Monday, Oct. 13
A romantic girl, sighs for a Cavalier of old, but is disappointed.

"A DEAL IN OIL" 1000 feet Tuesday, Oct. 14
A pretty romance of a rich young man who strikes oil.

LUBIN 5-COLOR POSTERS—One, Three and Six Sheets
From Your Exchange or A. B. C. Co., Cleveland, Ohio

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Until March 1, 1914 NEW ORLEANS

FIVE-A-WEEK ESSANAY

Coming October 17th! *Coming October 17th!*

"BRONCHO BILLY GETS SQUARE"

(IN TWO PARTS)

Now here's an opportunity of a lifetime for you, Mr. Exhibitor. If you do not clean up big receipts on this feature it will be your fault. Just think of it, this is the first two reel "Broncho Billy" picture ever produced and released. The story is well photographed and the portrayal is excellent. Better book it to-day, before it slips your mind. See Mr. Anderson in an unusual role. Heralds and posters now ready.

Released Tuesday, October 14th

"THREE SCRAPS OF PAPER"

A dramatic attraction with a punch. A positive box-office feature.

Released Wednesday, October 15th

"THEIR WATERLOO"

A comedy of screams from start to finish. Book to-day. Don't delay.

Released Thursday, October 16th

"A BORROWED IDENTITY"

An unusual and interesting Western comedy-drama, featuring Marguerite Clayton.

Released Saturday, October 18th

"ALKALI" IKE AND THE WILDMAN

A Western comedy sensation with Augustus Carney, the "Gibraltar of Fun."

Coming October 24th! *Coming October 24th!*

"THE LOVE LUTE OF ROMANY"

(IN TWO PARTS)

A dramatic story of a land grafter who unmercifully robbed the poor to gain his goal—rich independence. His daughter is the innocent means of bringing about a novel and eccentric plot for this remarkable photoplay. Posters and heralds now being prepared.

What do you think of our new Posters? Aren't they great? They will boom your business. Posters are lithographed in full four colors, 35 cents each. You can order these from your exchange or direct from **Essanay Film Mfg. Co.**, 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $1.00 per dozen. You can secure these from the **Players' Photo Co.**, 177 N. State Street, Chicago, Ill.

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Branch offices in LONDON—PARIS—BERLIN—BARCELONA

REVIEWS OF LICENSED FILMS

The Stroke of the Phoebus Eight (Edison, Sept. 24).—Barclay, late for rowing practise as a member of the Phoebus eight-oared crew, is supplanted by Moreton, a young man who has also supplanted him in the affections of pretty Barbara, although he is engaged to wed her. He persuaded Barbara to use her influence to make Moreton break his training by drinking whisky and soda; but Moreton does not fall. So, a few minutes before the race, he has Moreton bound and held prisoner. But Moreton breaks loose, gains his place in the shell, and the Phoebus wins the race. Of course, Barbara breaks the engagement and marries Moreton. This is one of the new pictures made by the Edison Company in England. It is full of fine scenes, that play almost as large a part in assuring the picture's success as the effective situations and the acting. It is a creditable piece of work throughout. In the cast are Miriam Nesbitt, Marc Macdermott, Phyllis Stuckey, Douglas Munroe and Charles Vernon. Direction is by Charles Brabin. Photography is a bit rough at the beginning, but soon comes up to the Edison standard. K.

The Blind Gypsy (Pathéplay, Sept. 23).—A gypsy thief has a blind daughter. A member of the tribe has won her love, but is faithless to her, keeping the company of another gypsy. The blind girl's sister suspects his perfidy, and, learning the truth, has him driven from the tribe, together with the guilty woman. He is wandering about, lost on the desert, when a prospector saves him. But his benefactor is shot by enemies and dies, leaving the gypsy all his gold. The gypsy, now rich, returns to the blind girl, is forgiven, takes her to the city, where her sight is restored, and marries her. George Gebhart plays the man in this picture with his customary care and intelligence. The girl and her sister are no less well done. The story itself is a simple one, on a more or less familiar situation; but the situation is vital, nevertheless, and will always prove interesting. It is a good offering. K.

East Indian Fakirs (Vitagraph, Sept. 23).—It is so easy to provide startling effects in legerdemain nowadays by trick photography that it is hard to display any very great interest in magic on the screen, even when one has every reason to believe it is "legitimate." This shows merely two well-known feats by a Hindu magician, the first the production of doves from an empty basket, and the other the famous basket trick, the latter being badly handled as far as Hindu magicians go. It is very brief, being on the same reel with Extremities. K.

Extremities (Vitagraph, Sept. 23).—This tells a simple little story of a sea courtship by showing just hands and feet. The young man and woman soon become acquainted, despite an old maid chaperon, and conclude with an engagement. Maurice Costello and Clara Kimball Young figure as the principals. It is not done here with much inspiration. It is, however, a fair offering. A half-reel subject. K.

Bumps and Willie—The Elopement (Selig, Sept. 23).—Bumps and Willie are two tramps. One earns his living by feigning blindness, the other by pretending lameness. Finding they have many wrongs in common, they form a partnership. Their first move is for one to pose as Count de Muncie with the other as his retainer, and call on the romantic heiress Miss de Caster. After some maneuvering, the supposed count wins her promise to wed him, but she must have an elopement. Accordingly he gets a ladder and attempts to carry her down from her window, but a grand fall is the result. The bulldog on the place is the only one who recognizes the hobos, and he drives them off in a hurry. They arrive at their shelter at last, and seek solace in each other's company. There are some very funny moments in this picture, the descent on the ladder being the funniest of all. It is strung together in a loose-jointed way, but it is intelligible and with a majority of good points. It makes a very acceptable comedy offering. Bumps and Willie are done by Charles H. Feehan and William Hutchison. K.

For Old Time's Sake (Essanay, Sept. 23).—A young man, swamped by gambling debts and unable to get enough money to clear himself, tries to steal a necklace that a girl is showing to his fiancee. The fiancee promptly turns him down, while her other lover goes after him and gives him money enough to go away and start in afresh. This friend then marries the girl. Five years later the couple are living happily in a home of their own. One night, while the husband is away, a burglar breaks in. The wife catches him, and finds he is her one-time fiance. When the police arrive, she says it is all a mistake, that he was merely visiting her. The husband, returning, on this speech, of course thinks she is unfaithful, and the situation is extremely painful, until the burglar, for old-time's sake, convinces the husband and the policeman that he is a burglar, and delivers himself up to the clutches of the law. To say the least, this situation is treated from a new angle. It is very effective in more ways than one. The story is intelligible, the scenes are animated, and the acting is good. It will prove a strong offering on any bill. Acting is creditable. K.

A Mexican Tragedy (Lubin, Sept. 23).—A Federal agent offers an innkeeper a large sum of money to kill General Laredo, his daughter's revolutionist sweetheart. Teresa, the girl, overhears the plot, but is sworn to secrecy by her father. Laredo is invited to the home to a betrothal feast. After his feast he goes to the room where they propose to kill him. It so happens, however, that the innkeeper's son, who has been taken ill at the feast, has thrown himself on Laredo's bed. So Laredo, rather than disturb the boy, goes in the room across the hall. Therefore, when the innkeeper crawls into the room that night, he kills his own son. Laredo comes down next morning unscathed and takes Teresa to his arms. This is presented in a direct fashion that makes it exceedingly tense. It moves along with a quiet sort of determination that carries out the grim finish well. The cast does creditable work. Particular mention should be made of Velma Whiteman, W. H. Bryno and Henry King. K.

The Honor of the Force (Edison, Sept. 23).—A cast of unusual dramatic strength, containing Robert Brower, Benjamin F. Wilson, Arthur Housman, May Abbey, Harry Gripp, Yale Bunner, Andrew J. Clark, and Charles Sutton presented this story written by Frank E. Woods. The Saloonkeepers' Association subscribes $20,000 to use in Captain Doolin's district with the object of getting as many police officers' votes as possible. Big Tucker, a political boss, loses the signed agreement, a newsboy finds it, and turns it over to the captain. Tucker, learning through a roundsman that the captain has the lost document in his possession, and fearing that the latter will use it as a political weapon against him, schemes, and succeeds in recovering it. He employs one of his henchmen and a member of the force to steal it from Doolin's home while the latter is called away on a fake fight. Returning, the captain discovers the paper gone, rushes to the gate, and discovers the henchman and roundsman holding a talkfest. The henchman knocks him down, and slips the cover the agreement. The latter, instead of delivering it immediately to Tucker, who has offered a reward of $1,000 for its return, hides it under a fence. When the captain regains consciousness he puts a fly cop on the case. He suspects the roundsman, trails him, and as he is about to turn the document over to the boss, arrests them both. The mysterious thing about this film case is that Big Tucker should be arrested for regaining his own property. But altogether it is a first-class production finely photographed and very well acted. C.

The Counterfeiters' Confederate (Kalem, Sept. 22).—May and Marion are twin two-year olds at the Chesapeake Foundling Asylum. The former is adopted by a woman professional beggar, the latter by a woman of wealth, who takes the tot to Maryland. May, twenty years later, is the confederate of a gang of counterfeiters. Their den is raided, and the girl escapes over the roofs to another part of the city. When Marion's fostermother dies, the lonely girl comes to America in search of her sister. She meets with an accident, and is taken to the hospital. The surgeon in attendance falls in love with her, and persuades his mother to take her to their home while she is convalescing. When Marion has recovered, she and the doctor go walking. A passing crook tells him that the girl is a counterfeiter, and later sends her a decoy message, stating that the doctor has been injured and is lying at a certain address. When she arrives there, she is accused of being May, the counterfeiter, and, upon denying the charge, is bound and gagged. The doctor, in search of Marion, approaches May, who walks off, and returns to her old quarters, there to find her unknown sister. The doctor follows May, and enters the den. One of the counterfeiters fires on him. May, attempting to protect him, receives the bullet, and dies in Marion's arms. A melodrama containing the usual ingredients, but acted and presented in such a capable manner as to produce a convincing curtain. Anna Nilsson doubles in the roles of the two sisters, the doctor is played by Guy Coombs, and Stanhope Pardee appears as the counterfeiter. C.

Stacybelle (Selig, Sept. 24).—Upon being informed by the family physician that his wife is pampering their lazy offspring, the father takes him out West to acquire the ruggedness of the mining camps. He turns Stacybelle over to a miner and his young son, with instructions to make a little man out of him. Billy teaches Stacybelle to play baseball, box, and punch the bag. In a mock fight Stacybelle gives his doll away to Billy's sister, and starts to mix it with the gang of little ruffians around the camp. Under Billy's training Stacy sheds all his fluffy ruffles, and develops into a regular kid. In another month he develops into such a little scrapper that, with the exception of his instructor, he has cleaned up the bunch, and, like Alexander, walks around with a chip on his shoulder looking for new chaps to conquer. When Stacybelle has gained the proud sobriquet of "Battling," his parents arrive from the East, and ex-softy's mater is treated to the sight of her life: her little swathed-in-flannel darling swapping bloody noses pugilistic with the toughest terrier in the town, finally succeeding in polishing him off. This little comedy is delightful. It takes you back to boyhood days with a vengeance. C.

The Other Woman (Vitagraph, Sept. 24).—In order to get friend John to accompany him to a musical comedy, friend Jack has promised him to telephone the former's wife that he has an important business engagement that will keep him during the evening. Between the acts Bob introduces John to the prima donna in her dressing room, and the two become friends. When the husband becomes enamored with the actress, he sends his wife and child to the seashore for a vacation. The story suddenly closing, the actress's physician orders a rest. Coincidentally, the wife and actress select the same seaside resort, meet, become friends, and take daily dips together in the ocean. Before leaving, the prima donna writes friend John that she is seeking to regain her health, and that, for the present, her destination would remain unknown. The lonely husband at home, getting tired at gazing at his wife's photo, and that of the actress, decides to visit the former. The husband, arriving at the hotel, is informed that his wife is in bathing. He reaches the beach just as his drowning wife is being dragged into shore by the actress. The latter displays no sign of recognition before the reviving wife, and the husband mutely thanks her by a look and pressure of the hand in the vanishing scene that follows. The prima donna is discovered in tears, tearing up the man's photo. It is a welcome sight to see the conventional adventuress in a heroine's role, and, better still, to see it essayed by Ada Gifford. As the wife, Norma Talmadge made the most of her opportunities. The role of the husband, a most unsympathetic part, was well taken care of in the hands of Leo Delaney. Other people in the cast assigned to "The Other Woman" were Helen Costello, Edith Halleran, Harry Northrop, and Joseph Baker. Lillian Sweetser, the author of the story, owes its successful filming to Van Dyke Brooke, the director. C.

The Race (Vitagraph, Sept. 23).—An automobile race is the big feature of this film, the story of which was written by W. H. Wing for production under the direction of Robert T. Thornby. The basis of the story is not unusual. A contractor needs money, a banker offers to lend it to him until he discovers that they love the same girl and grasps the opportunity to ruin his rival. On the verge of disaster the contractor, formerly a driver of racing machines, has an opportunity to enter a race for $10,000 stakes. Bribed by the banker his mechanic attempts to "throw" the race by pretending to faint, whereat the girl takes the mechanic's place, and assists in driving the machine to victory. The race scenes are thrilling in themselves that the absence of a more convincing story is unimportant. Margaret Gibson, who plays the girl, shows plenty of physical courage; Frank Goode, as the contractor, appears to be an expert at handling automobiles, and Robert Thornby is satisfactory in the role of the banker. L.